

Program

Piano Recital co-sponsored by Alberta College

*Featuring performances by
masterclass participants:*

David Roxburgh
Jeri-Mae Astolfi
Jeremy Fuellbrandt
Nathan Kolla
Matthew Wiggins
Judy Woo

Friday, August 13, 1993
12 noon
Muttart Hall, Alberta College

**Summer Piano
Master Class**



Department of Music
Faculty of Extension
University of Alberta

PROGRAM

Joseph Haydn
(1732-1809)

Sonata in C major
(1st movement)

David Roxburgh

Ludwig v. Beethoven
(1770-1827)

Sonata Opus 31, No. 1
(1st movement)

Jeri-Mae Astolfi

Felix Mendelssohn
(1809-1847)

Rondo cappricioso

Jeremy Fuellbrandt

Barbara Pentland
(b. 1912)

Studies in Line

Nathan Kolla

Béla Bartók
(1881-1945)

Allegro barbaro

Matthew Wiggins

Alberto Ginastera
(1916-1983)

Danza criollas

Judy Woo

David Roxburgh is currently in his third year of the Bachelor of Music program at the University of Alberta, Edmonton, majoring in composition. He studies piano with Professor Helmut Brauss.

Jeri-Mae Astolfi is formerly of Yorkton, Saskatchewan. Upon completing an Associate of Music degree from the Western Board of Music, she moved to Edmonton to attend the University of Alberta, where she is currently enrolled in the Bachelor of Music program in piano performance under the tutelage of Professor Helmut Brauss.

Jeremy Fuellbrandt is 17 years of age and resides in Leduc, Alberta. For the past nine years he has studied piano with Mrs. Hedy Klause in Wetaskiwin, and recently completed his Grade X Western Board piano examination. His favorite composers are Bach and Rachmaninoff, and in his spare time enjoys sports.

Nathan Kolla is 15 years of age and is currently studying with Sheila Shinkewski in Saskatoon. He enjoys competing in music festivals and working with various chamber ensembles. He is currently working on his Associate Diploma from Trinity College in London.

Matthew Wiggins is from Edmonton and studied with Mrs. Valentina Dobrolige prior to beginning his studies toward a Bachelor of Music degree at the University of Alberta, Edmonton. He is going into his second year of study with Professor Helmut Brauss.

Judy Woo is 17 years of age and is studying with Donna Fishurick in Vancouver. She is currently preparing for her ARCT Performer's Examination. She has been the recipient of awards from various festivals and competitions. One of her musical highlights was being invited to perform in a master class with Charles Wadsworth at the Esther Honens International Piano Competition in Calgary in 1992.

Presented by the Faculty of Extension and the Department of Music. Information: 492-3034 or 492-3263.

We gratefully acknowledge the support of:

Alberta College,

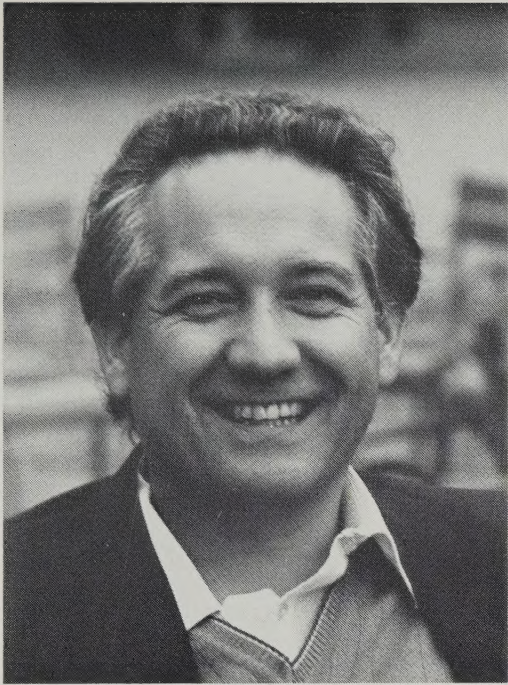
the Anne Burrows Foundation,

the Canadian Broadcasting Corporation for the use of
the Bösendorfer piano

the Emil Skarin Fund of the University of Alberta,

the Universiade '83 Foundation,

and Yamaha Pianos and Organs Ltd.



Staging Opera Today: Treachery or Faithfulness?

An Opera Lecture by
Jean Jacque Nattiez

Date: Tuesday October 5, 1993.

Venue: Muttart Hall, Alberta College

Time: 7:00 pm

A reception will follow the lecture.


Professor Nattiez is a world famous Canadian scholar of French origin. Drawing from a broad range of training and experience in music and related fields Professor Nattiez is widely published and highly regarded for his original thinking. Opera is a major focus of his writing and lecture presentations, especially the operas of Wagner which are the subject of two of his books: Wagner, Boulez, Chéreau (1985) and Wagner Androgyne, A study in Interpretation (1993).

Jean Jacque Nattiez is a lecturer in demand across the world; his two week stay as Distinguished Visitor at the University of Alberta fits between visits in Argentina and Spain and a lecture series at the famed Collège de France in Paris. He is a member of the Order of Canada and a recipient of many distinctions, including the Molson Prize and membership in the Royal Society of Canada.

In his lecture Professor Nattiez will tackle head-on the controversies around the staging of opera by creative modern directors, especially where it flies in the face of established tradition. Comparing two productions of the same Wagner opera, he will explore the question of artistic faithfulness and treachery in opera performance.

Please join the University of Alberta, Department of Music for this fascinating free public lecture at Alberta College, Muttart Hall on October 5, 1993, at 7 pm and meet Professor Nattiez at the reception following.

For further information on other presentations by Nattiez, contact the Department of Music at the University of Alberta at 492 3263.



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Noon-Hour Organ Recital

featuring Christopher New,
Joachim Vette, Stillman
Matheson and Darren Novak

Wednesday, October 13, 1993
at 12:10 pm

Convocation Hall, Arts Building
University of Alberta

Program



A series of six Noon-Hour Organ recitals featuring faculty, visiting artists, undergraduate and graduate students. Recital dates are on Wednesdays: **November 23, December 8, 1993 and February 2, March 16 and April 6, 1994.** The recital on Wednesday, November 23, 1993 will be presented during Canada Music Week with Marnie Giesbrecht and Joachim Segger performing "Duet Suite: From the Memoirs of a Canadian Organist" by Jacobus Kloppers. Joachim Vogelsènger, visiting artist from Düsseldorf, Germany, will perform on March 16, 1994. Two of the concerts, November 23, 1993 and April 6, 1994, will make use of a video screen, allowing audience members to see the performers.

Program

Concerto in G, BWV 592 (c.1714)

(after Johann Ernst, 1696-1715)

(Allegro) - Grave - Presto

Christopher New

Johann Sebastian Bach

(1685-1750)

Veni Creator (1699)

Récit de Cromorne

Duo

Stillman Matheson

Nicolas de Grigny

(1672-1703)

Schmücke dich, o liebe Seele,

Op. 67, No. 35 (1902/03)

Jauchz', Erd', und Himmel, juble, Op. 67, No. 15

Joachim Vette

Max Reger

(1873-1916)

Suite du Deuxième Ton (1714)

Plein Jeu

Récit de Nazard

Basse de Cromorne

Caprice sur les Grand Jeu

Christopher New

Louis-Nicolas Clérambault

(1676-1749)

Incantations

Darren Novak

Jean Langlais

(1907-1991)

Upcoming Events:

Sunday, at 8 pm
October 17, 1993
Convocation Hall
Admission: \$7/adult,
\$5/student/senior

Tuesday, at 8 pm
October 26, 1993
Convocation Hall
Admission: \$7/adult
\$5/student/senior

Friday, at 8 pm
October 29, 1993
Convocation Hall
General admission: \$1

Saturday
October 30, 1993
Convocation Hall
Free admission.

Tuesday, at 8 pm
November 2, 1993
Convocation Hall
Admission: \$7/adult
\$5/student/senior

Saturday, at 8 pm
November 6, 1993
Westend Christian Reformed Church
Admission: \$9/adult, \$25/family
\$6/student/senior

Kilburn Encounters I featuring
Tanya Prochazka, cello, with
Shelley Younge, flute, Marike Roos
and Helmut Brauss, piano, Debra
Cairns Ollikkala, soprano, and Michael
Bowie, viola. Program will include
works by Villa-Lobos, Ravel, Reger and
Schumann.

Faculty Recital: Fordyce Pier,
trumpet, assisted by Janet Scott-
Hoyt, piano, Marnie Giesbrecht,
organ, Harold Wiens, baritone and
Raj Nigam, percussion. Program will
include works by Bach, Handel, Torelli,
Sudenburg, Bozza, Ponchielli and Cirone.

Kilburn Memorial Concert
featuring Ofra Harnoy, cello.
Program will include works by
Brahms, Schubert and Prokofiev.

Kilburn Masterclass with Ofra
Harnoy, cello. Masterclass participants
will be students from the Department of
Music and the community. All are
welcome to attend. For further
information, please call the Department
of Music.

Faculty Recital: William Street,
saxophone, with Roger Admiral,
piano, and Geoffrey Whittall,
percussion. Program will include
works by Pascal, Defaye, and Chatman.

Academy Strings Concert. Norman
Nelson, director. Program: Wren
Serenade for Strings Orchestra, Op. 11;
Arnold Organ Concerto, Op. 47,
Gertrude Olford, organ soloist; Mahler
Adagietto, from Symphony No. 5.
Sponsored by Musica Festiva.

Trumpet Masterclass

with
ARMANDO GHITALLA

former Principal Trumpet,
Boston Symphony Orchestra
Professor of Trumpet, retired,
University of Michigan

Monday, November 8, 1993

4:00 - 6:30 pm

Tuesday, November 9, 1993

7:00 - 10:00 pm

Convocation Hall

University of Alberta

Admission: \$10.00

Those wishing to perform for
Mr Ghitalla should send tapes to:

Dr Fordyce Pier
Department of Music
3-82 Fine Arts Building
University of Alberta
T6G 2C9

**Tapes must be received by
October 15, 1993**

This event is co-sponsored by:
Alberta College Conservatory
Alberta Band Association
Alberta Culture & Multi-Culturalism



Department of Music
University of Alberta

In Recital

Chamber Music Concert

Wednesday, November 24, 1993 at 5:30 pm

Grave e Presto

Rivier

Ken Myers, Rosemarie Siever,
Charles Stolte and Derek Tuba, saxophones

Frauenliebe und Leben

Schumann

Seit ich ihn gesehen
Er der herrlichste von Allen
Ich kann's nicht fassen, nicht glauben
Du Ring an meinem Finger

Karyn Way-McClarty, mezzo-soprano
David Roxburgh, piano

Liederkreis, Op. 39

Schumann

1. In der Fremde
2. Intermezzo
3. Waldesgespräch
4. Die Stille
9. Wehmut
12. Frühlingsnacht

Jeri-Mae Astolfi, piano
Joseph Levesque, tenor

Fiançailles Pour Rire

Poulenc

1. La Dame d'André
2. Dans l'herbe
3. Mon cadavre est doux comme un gant
4. Violon
5. Fleurs

Pamela Hauser, soprano
Julie Chun, piano

...../2

Convocation Hall, Arts Building



Department of Music
University of Alberta

Seligkeit Frühlingsglaube Lachen und Weinen Gretchen am Spinnrade	Michelle Wylie, soprano Catherine Donkin, piano	Schubert
Bassoon Sonata in F Minor	Ivan Wong, bassoon Elizabeth Scholtz, piano	Telemann
Trio Pathétique (First and third movements)	Susanne Hayman, bassoon Pearl Der, clarinet Shannon Boyle, piano	Glinka
Sonata "Undine" (First and third movements)	Anneke Smit, piano Jennifer McAllister, flute	Reinecke
Quartet, Op. 18, No. 4 (First movement)	Adrian Dyck, violin John Calverley, violin Miriam Lewis, viola Kerri, McGonigle, cello	Beethoven

In Recital

Chamber Music Concert

Wednesday, November 24, 1993 at 8:00 pm

Trio No. 7 in E Flat Major, K.V. 498 Mozart
(Second and third movements)

Ken Myers, clarinet
Moni Mathew, viola
Deirdre Brown, piano

Quatuor Pour Saxophones Savary
II Allegretto quasi allegro reconstitution: Jean-Marie Londeix
IV Allegro moderato

Saxophone Quartet:
Shandra Taylor, Andriy Talpash, Chris Kozak, Jan Berry

The Ugly Duckling Prokofieff

Eva Bostrand,
Michelle Crouch

Um Mittenacht Wolf

Verschwiegene Liebe
Verborgenheit
Der Rattenfänger

Michael Coderre
Rachelle Ventura

Fêtes Galantes Debussy

En sourdine
Fantoche
An clair de lune

Nancy Rogers, soprano
Ivan Chen, piano

Auf dem Strom, Op. 119 Schubert
Le Jeune Pâtre Breton, Op. 13, No. 4 Berlioz

Anna Lee, soprano
Susanne Langor, horn
Tanya Wan Lim, piano

Flute Quartet in D Major, K. 285 (First and third movements) Mozart

Dana Baillie, flute
Lindi Pollock, violin
Rebecca Chun, viola
Adele Bossé, cello

Horn Trio in E Flat , Op. 40 (First & second movements) Brahms

Eva Butler, violin
Craig Scott, horn
Esther Chu, piano

Contrasts (First and third movements) Bartok

Anne McDougall, violin
Allison Storochnik, clarinet
Marijke Roos, piano

Convocation Hall, Arts Building



Department of Music
University of Alberta

In Recital

Rosemarie C Siever, soprano and alto saxophones

with

Michael Massey, piano

and

Lael Johnston, percussion

Sunday, January 9, 1994 at 8:00 pm

Circus Parade (1965)

Pierre-Max Dubois
(b. 1930)

Tre Pezzi (1984)

For solo soprano saxophone

Giacinto Scelsi
(1905-1988)

Cinq Danses Exotiques (1962)

Jean Françaix
(b. 1912)

Intermission

In Freundschaft (1977)

For saxophone

Karlheinz Stockhausen
(b. 1928)

Vésanie II (1985)

Pour saxophone alto, piano et bande musique

Bernard Carloséma

Ballade (1954)

Henri Tomasi
(1901-1971)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Siever.

Ms Siever is recipient of the Beryl Barns Memorial Undergraduate Awards.

Convocation Hall, Arts Building



Department of Music
University of Alberta

Visiting Artists:

Antonin Kubálek, piano
Ivan Zenaty, violin

featuring works by Brahms,
Grieg, Mácha, Smetana

Friday, January 28, 1994
at 8:00 pm

Convocation Hall, Arts Building
University of Alberta

*Co-sponsored by the Czechoslovak
Society of Arts and Sciences of
Alberta.*

N.B.: At the request of the
artists, this recital **was not**
recorded.

Program



Department of Music
University of Alberta

PROGRAM

Sonata in C minor for violin and piano, op.45

Edvard Grieg
(1843-1907)

- I. Allegro molto ed appassionato
- II. Allegretto espressivo alla Romanza
- III. Allegro animato

Sonata in D minor for violin and piano,
op.108

Johannes Brahms
(1833-1897)

- I. Allegro
- II. Adagio
- III. Un poco presto e con sentimento
- IV. Presto agitato

INTERMISSION

Elegy for violin and piano

Otmar Mácha
(b.1922)

From the homeland -
two duets for violin and piano

Bedrich Smetana
(1824-1884)

- I. Moderato
- II. Andantino
- Moderato
- Allegro vivo
- Moderato assai
- Presto

The Department of Music and the Czechoslovak Society of Arts and Sciences of Alberta are proud to co-sponsor, for the third time in three years, a visit from renowned pianist **Antonin Kubálek**. This year he will be joined by the brilliant young violinist, **Ivan Zenaty**. The Department of Music would like to thank the Society for their contribution to what promises to be a very special musical evening.

Czech-born **Antonin Kubálek** gave many concerts in Europe and his reputation as a recording artist and professor at the Prague Conservatory grew rapidly. After emigrating to Canada in 1968 he re-established his career. The late Glen Gould was a great admirer of Kubálek's "rare mix of improvisatory freedom and structural control" and was instrumental in Kubálek's success by producing a recording of his performance of Korngold's Second Piano Sonata.

Mr Kubálek's performances have continued to draw praise from all over the world. As a contributor to music-making in Canada, he has commissioned and recorded new works by Canadian composers. Mr Kubálek serves on the teaching faculty of the Royal Conservatory of Music in Toronto and is heard in Edmonton frequently on CBC radio.

Ivan Zenaty's success in Moscow in 1982, when he won the famous Tchaikovsky International Violin Competition in Moscow, was capped by a victory in the Prague Spring international competition in 1987. That same year he toured Europe with the International Youth Philharmonic under conductor Jirí Belohlávek. A year later he took private lessons from Josef Suk and was featured soloist with the Prague Symphony Orchestra. In 1989 Mr Zenaty was awarded the title of laureate at the UNESCO International Tribune of Young Interpreters, and the main prize of the famous Ruggiero Ricci's master courses in West Berlin in 1990. He also made his debut with the Berlin Symphony Orchestra in 1990.

Mr Zenaty has recorded and concertized all over the world, playing with such famous orchestras as the Czech Philharmonic, the Stuttgart Radio Orchestra and the English Chamber Orchestra. His rare talent is fittingly displayed on a rare instrument made by Giuseppe Guaragnini. A new concerto is being composed for Mr Zenaty by Oskar Morawetz with an anticipated premiere in the 1994-95 season.

UPCOMING EVENTS:

Saturday, at 8 pm
January 29, 1994
Convocation Hall

Visiting Artist Recital:
John Sampen, saxophone
Admission: \$7/adult,
\$5/student/senior

Sunday, at 8 pm
January 30, 1994
Convocation Hall

World Music Concert Series:
**Indian Music and the Eloquence
of a New Generation**
Admission: \$7/adult,
\$5/student/senior

Wednesday, at 8 pm
February 2, 1994
Convocation Hall

**Kreisleriana: The Drama and
the Music**
Admission: \$7/adult,
\$5/student/senior

Sunday, at 8 pm
February 6, 1994
Convocation Hall

Kilburn Encounters IV:
**Norman Nelson, violin
& friends**
Admission: \$7/adult,
\$5/student/senior

Tuesday, at 8 pm
February 8, 1994
Convocation Hall

Faculty Recital:
James Montgomery, trombone
Admission: \$7/adult,
\$5/student/senior

Friday, at 8 pm
February 11, 1994
Convocation Hall

Visiting Artist Recital:
**Elizabeth Dubberly, soprano &
Stephen Dubberly, piano**
Admission: \$7/adult,
\$5/student/senior

Sunday at 3 pm
February 20, 1994
Convocation Hall

Benefit Faculty Recital
(in support of U of A music
performance activities):
Marek Jablonski, piano
Admission: \$10/adult,
\$5/student/senior



TRI BACH
ARTIST-IN-RESIDENCE

EDITH WIENS

S O P R A N O



Edith Wiens, soprano

In a review of Edith Wien's 1988 debut during the Vienna Festwochen, Die Presse hailed the soprano as "magnificent...with unsurpassed perfection in vocal line, diction and expression." Originally from Canada, Edith Wiens has gained recognition as a lyric soprano of international caliber through her appearances in recital, orchestral and operatic engagements with such distinguished conductors as Daniel Barenboim, Semyon Bychkov, Sir Colin Davis, Charles Dutoit, Sir Neville Marriner, Bernard Haitink, Nikolaus Harnoncourt, Kurt Masur, Seiji Ozawa, Kurt Sanderling, Sir Georg Solti, and Klaus Tennstedt. She has sung repeatedly with the Berlin, London, Israel, Munich and New York Philharmonic Orchestras and also with the symphony orchestras of Cleveland, Philadelphia, San Francisco, Montréal, London, Bavarian Radio, Dresden Staatskapelle, Leipzig Gewandhaus, and Boston, with whom she made her Salzburg debut in 1984.

Edith Wiens has given recitals in Paris, Vienna, Cologne, Frankfurt, Munich, Florence, Buenos Aires, New York and Montréal, as well as in the Concertgebouw Amsterdam, and in the Pushkin Museum in Moscow, in S. Richter's celebrated series. She presented the opening recital at the Piccolo Teatro La Scala in 1990, and last season she returned to Paris, Berlin, Dresden, the Gewandhaus in Leipzig, and Vienna for two recitals in the Musikverein during the Festwochen.

Initially a concert singer, Edith Wiens now has several Mozart roles to her credit as well. She sang the role of Donna Anna in *Don Giovanni* at the Glyndebourne Festival with conductor Bernhard Haitink, and in Amsterdam with the Concertgebouw Orchestra and Nikolaus Harnoncourt. At the Teatro Colón in Buenos Aires, her portrayal of the Countess in *The Marriage of Figaro* received a ten-minute standing ovation after each performance. Miss Wiens sang the role of Ilia in *Idomeneo* in Japan with Seiji Ozawa conducting and appeared at La Scala with Sir Georg Solti conducting, as First Lady in concert performances of *The Magic Flute*.

This season her engagements included a tour with the Calgary Philharmonic with Mario Bernardi conducting performances of Britten's *Les Illuminations* with concerts in Calgary, Ottawa, Toronto, New York (Carnegie Hall), Montréal, Washington and Boston; St. Matthew's Passion with the New York Philharmonic conducted by Kurt Masur. Upcoming performances include *Exultate Jubilate* with the Montréal Symphony Orchestra; Mahler Symphony No. 8 in Toronto; Mendelssohn's *A Midsummer Night's Dream* in London at the Proms conducted by Kurt Masur; and a series of performances of Haydn's *Creation* in Brussels, Lilles, Birmingham and London; and Brahms Requiem in Leipzig conducted by Kurt Masur.

TriBach Artist-in-Residence January 19 through January 27, 1994



Recent recording projects include Grieg's *Peer Gynt* with the Gewandhaus Orchestra of Leipzig and Kurt Masur for Phillips, Mendelssohn's *A Midsummer Night's Dream* with the London Philharmonic on EMI and Mozart's *C minor Mass* with the London Philharmonic and Franz Welser-Möst on EMI. She has also recorded the title role in Schumann's *Das Paradies und die Peri* with the Orchestre de la Suisse Romande and Armin Jordan for Erato (which was awarded a Grammy), Mahler's Symphony No. 4 under Jordan for Erato (which was awarded the Prix D'or Diapason), Haydn's *Creation* with Sir Neville Marriner on EMI, Mendelssohn's Symphony No. 2 and *Midsummer Night's Dream* with Kurt Masur and the Gewandhaus Orchestra, and an album of Schubert Lieder. Projects include a future album of German Lieder by Schumann.

Schedule of Events

Friday, January 21

In concert with the Edmonton Symphony Orchestra, 8 pm, Jubilee Auditorium. Works by Britten and Mozart.

For tickets or more information call the ESO at 428-1414.

Saturday, January 22

Repeat of Friday's concert.

Sunday, January 23

Vocal Masterclass, 2 pm to 5 pm, Convocation Hall, with Rudolf Jansen, pianist

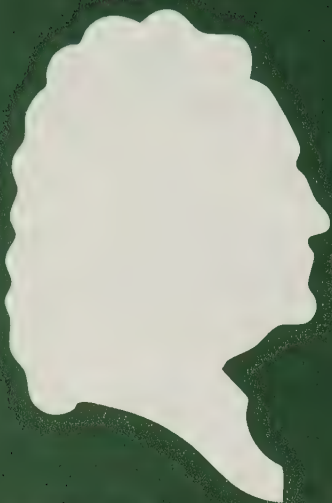
Monday, January 24

Vocal Masterclass, 2 pm to 5 pm, Convocation Hall, with Rudolf Jansen, pianist

Wednesday, January 26

In recital with Rudolf Jansen, pianist, 8 pm, Convocation Hall. Works by Schubert, Mussorgskij, R. Strauss, Foster and Rossini. Co-sponsored by the Edmonton Chamber Music Society.

Tickets for the January 26 recital are available from the Department of Music, 492-0601.



TRI BACH

ARTIST·IN·RESIDENCE

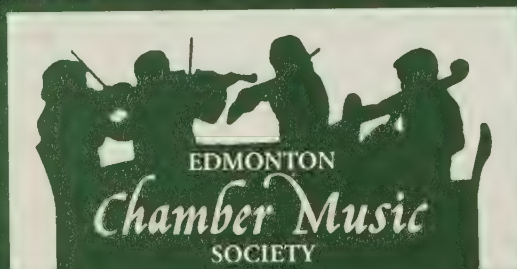
This program was developed from an endowment created by the Bach Tercentenary Foundation to commemorate the successful TriBACH Festival held in Edmonton in 1985. The TriBACH Artist-in-Residence program presents major performing artists on a regular basis.



Department of Music
University of Alberta

3-82 Fine Arts Building
Edmonton, Alberta
T6G 2C9

(403) 492 0601





Department of Music
University of Alberta

In Recital

Michelle Wylie, soprano

assisted by

Corey Hamm, piano

Wednesday, February 9, 1994 at 8:00 pm

Convocation Hall, Arts Building

Program

Alma del core (1716)	Antonio Caldara (1670-1736)
Il mio bel foco	Benedetto Marcello (1686-1739)
Per la gloria d'adorarvi (1722)	Giovanni Bononcini (1672-1750)
Come raggio di sol O del mio dolce ardor (1770)	Antonio Caldara Christoph W von Gluck (1714-1787)
Lachen und Weinen (1823) Frühlingsglaube (1822) Gretchen am Spinnrade (1814)	Franz Schubert (1797-1828)

Intermission

Allerseelen (1885) Die Nacht (1885) Zueignung (1885)	Richard Strauss (1864-1949)
Rêve d'Amour (1862) Les berceaux (1879) Clair de lune (1887)	Gabriel Fauré (1845-1924)
Greek to me (1937) Tale of the Oyster (1929) It's De-lovely (1936)	Cole Porter (1891-1964)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Wylie.

Ms Wylie is recipient of the Beryl Barns Memorial Undergraduate Awards.

Texts and Translations

Alma del core [Text: anonymous]

Alma del core,
spirto dell'alma,
sempre costante t'adorerò.

Sarò contento nel mio tormento
se quel bel labbro baciare potrò.

Il mio bel foco [Text: unknown]

Il mio bel foco,
o lontano o vicino
ch'esser poss'io,
senza cangiar mai tempre,
per voi care pupille,
arderà sempre.

Quella fiamma che m'accende
piace tanto all'alma mia
che giammai s'estinguerà.

E se il fato a voi me rende,
vaghi rai del mio bel sole,
altra luce ella non vuole
nè voler giammai potrà.

Per la gloria d'adorarvi [Text: P Rolli]

Per la gloria d'adorarvi
voglio amarvi o luci care.

Amando penerò;
ma sempre v'amerò,
sì sì nel mio penare,
Penerò, v'amerò, luci care.

Senza speme di diletto
vano affetto è sospirare;
ma i vostri dolci rai,
chi vagheggiar può mai
e non v'amare?

Come raggio di sol [Text: unknown]

Come raggio di sol,
mite e sereno,
sopra placidi flutti si riposa
mentre del mare nel profondo seno
sta la tempesta ascosa,
così riso talor gaio e pacato
di contento,
di gioia un labbro infiora,
mentre nel suo segreto il cor piagato
s'angoscia e si martora.

Soul of My Heart

Soul of my heart,
spirit of my soul,
always constant, I will adore you.

I shall be happy in my torment
if I shall be able to kiss those beautiful lips.

My Beautiful Fire

My beautiful fire,
either distant or near
that I may be
without ever changing,
for you, dear eyes,
will always burn.

That flame which sets me on fire
pleases my soul so much
that it will never extinguish itself.

And if fate returns me to you,
lovely rays of my beautiful sun,
my soul does not desire any other light,
nor will it ever want any other.

For the Glory of Adoring You

For the glory of adoring you
I want to love you, O dear eyes.

Loving you I will suffer;
but always I will love you,
yes yes in my suffering.
I will suffer, I will love you, dear eyes.

Without hope of pleasure
it is a vain affection to sigh;
but your sweet glances,
who can admire them
and not love you?

As a Ray of Sun

As a ray of sun,
mild and serene,
rests upon the placid waves
while in the profound bosom of the sea
the tempest remains hidden,
so laughter sometimes gay and peaceful
with contentment,
with joy touches the lips,
while in its secret depths the wounded heart
suffers anguish and martyrdom.

O del mio dolce ardor [Text: R de Calzabigi]
O del mio dolce ardor bramato oggetto
l'aura che tu respiri,
alfin respiro.

Ovunque il guardo io giro
le tue vaghe sembianze
amore in me dipinge:
il mio pensier si finge
le più liete speranze;
e nel desio che così m'empie il petto
cerco te chiamo te
spero e sospiro.

Lachen und Weinen [Text: Ruckert]
Lachen und Wienen zu jeglicher Stunde
Ruht bei der Lieb auf so mancherlei Grunde,
Morgens lacht ich vor Lust,
Und warum ich nun weine
Bei des Abendes Scheine,
Is mir selb' nicht bewusst.

Weinen und Lachen zu jeglicher Stunde
Ruht bei der Lieb auf so mancherlei Grunde.
Abends weint ich vor Schmerz;
Und warum du erwachen
Kannst am Morgen mit Lachen,
Muss ich dich fragen, o Herz.

Frühlingsglaube [Text: Uhland]
Die linden Lüfte sind erwacht,
Sie säuseln und wehen Tag und Nacht,
Sie schaffen an allen Enden.
O frischer Duft, o neuer Klang!
Nun, armes Herze, sei nicht bang.
Nun muss sich alles, alles wenden.

Die Welt wird schöner mit jedem Tag,
Man weiss nicht, was noch werden mag,
Das Blühen will nicht enden;
Es blüht das fernste, tiefste Tal:
Nun, armes Herz, vergiss der Qual!
Nun muss sich alles, alles wenden.

Gretchen am Spinnrade [Text: Goethe]
Meine Ruh ist hin,
Mein Herz ist schwer,
Ich finde sie nimmer
und nimmermehr.

Of my Sweet Ardor
O desired object of my sweet ardor,
the air which you breathe,
I breathe at last.

Wherever I turn my glance
your lovely features
love paints for me:
my thoughts imagine
the most happy hopes;
and in the longing which fills my bosom
I seek you, I call you,
I hope and sigh.

Laughter and Tears
Laughter and tears, at whatever hour,
are founded, in love, on so many things.
In the morning I laughed for joy,
and why I now weep
in the evening glow
I myself do not know.

Tears and laughter, at whatever hour,
are founded, in love, on so many things.
At evening I wept for grief;
and why you can awake
at morn with laughter,
that I must ask you, O heart.

Spring Faith
Gentle breezes are awake,
murmuring, stirring night and day,
everywhere active, creative.
Oh fresh fragrance, oh new sounds!
Now, poor heart, be not afraid.
Now must all things, all things change.

Daily the world grows fairer,
what may yet come, we do not know,
to blooming there is no end;
the farthest, deepest valley blooms:
now, poor heart, forget your torment.
Now must all things, all things change.

Gretchen at the Spinning Wheel
My peace is gone,
my heart is sore,
never shall I find
peace ever more.

Gretchen am Spinnrade (continued)

Wo ich ihn nicht hab,
Ist mir das Grab,
Die ganze Welt
Ist mir vergällt.

Mein armer Kopf
Ist mir verrückt,
Mein armer Sinn
Ist mir zerstückt.

Nach ihm nur schau ich
Zum Fenster hinaus,
Nach ihm nur geh ich
Aus dem Haus.

Sein hoher Gang,
Sein'edle Gestalt,
Seines Mundes Lächeln,
Seiner Augen Gewalt.

Und seiner Rede
Zauberfluss,
Sein Händedruck,
Und ach, sein Kuss!

Mein Busen drängt
Sich nach ihm hin.
Ach dürft ich fassen
Und halten ihn,

Und küssen ihn,
So wie ich wollt,
An seinen Küssen
Vergehen sollt!

Allerseelen [Text: H von Gilm]

Stell auf den Tisch die duftenden Reseden
Die letzten roten Asten trag herbei,
Und lass uns wieder von der Liebe reden,
Wie einst im Mai.

Gib mir die Hand, dass ich sie heimlich drücke
Und wenn man's sieht, mir ist es einerlei,
Gib mir nur einen deiner süßen Blicke,
Wie einst im Mai.

Es blüht und duftet heut auf jedem Grabe,
Ein Tag im Jahr ist ja den Toten frei,
Komm an mein Herz, dass ich dich wieder habe,
Wie einst im Mai.

Where he is not,
there is my grave,
all the world
to me is gall.

My poor head
is crazed,
my poor wits
destroyed.

Only for him I gaze
from the window,
only for him I go
from the house.

His superior walk,
his noble air,
his smiling mouth,
his compelling eyes.

And his words—
their magic flow,
the press of his hand,
and ah, his kiss!

My heart craves
for him,
oh, to clasp
and to hold,

and kiss him
just as I liked,
and in his kisses
pass away!

All Souls' Day

Set on the table the fragrant mignonettes,
bring in the last red asters,
and let us speak of love again,
as once in May.

Give me your hand to press in secret,
if people see, I do not care;
give me but one of your sweet looks,
as once in May.

Each grave today has flowers, is fragrant,
for one day of the year the dead are free,
come close to my heart, and so be mine again,
as once in May.

Die Nacht [Text: M von Gilm]

Aus dem Walde tritt die Nacht,
Aus den Bäumen schleicht sie leise,
Schaut sich um in weitem Kreise,
Nun gib acht.

Alle Lichter dieser Welt,
Alle Blumen, alle Farben
Löscht sie aus und stiehlt die Garben
Weg vom Feld.

Alles nimmt sie, was nur hold,
Nimmt das Silber weg des Stroms,
Nimmt vom Kupferdach des Doms
Weg das Gold.

Ausgeplündert steht der Strauch,
Rucke näher, Seel an Seele;
O die Nacht, mir bangt, sie stehle
Dich mir auch.

Zueignung [Text: H von Gilm]

Ja, du weisst es, teure Seele,
dass ich fern von dir mich quale,
Liebe macht die Herzen krank,
habe dank.

Einst hielt ich, der Freiheit Zecher,
hoch den Amethysten-Becher
und du segnetest den Trank,
habe Dank.

Und beschworst darin die Bösen,
bis ich, was ich nie gewesen,
heilig, heilig an's Herz dir sank,
habe Dank!

Reve d'Amour [Text: V Hugo]

S'il est un charmant gazon
Que le ciel arrose,
Où naisse en toute saison
Quelque fleur éclore,
Où l'on cueille à pleine main
Lys, chèvrefeuille et jasmin,
J'en veux faire le chemin
Où ton pied se pose.

S'il est un sein bien aimant
Dont l'honneur dispose,
Dont le tendre dévouement
N'ait rien de morose,
Si toujours ce noble sein
Bat pour un digne dessein,
J'en veux faire le coussin
Où ton front se pose

The Night

Night steps from the wood,
slips softly from the trees,
gazes about her in a wide arc,
now beware.

All this world's lights,
all flowers, all colours
she extinguishes, and steals the sheaves
from the field.

All that is fair she takes,
the silver from the stream,
from the cathedral's copper roof
the gold.

Plundered stands the bush,
draw closer, soul to soul;
oh, the night, I fear, will steal
you, too, from me.

Dedication

Yes, dear soul, you know,
away from you I'm in torment,
love makes hearts sick,
have thanks.

Once I, drinker of freedom, held
high the amethyst goblet
and you blessed that draught,
have thanks.

And you drove out from it the evil ones,
till I, as never before,
holy, sank holy upon your heart,
have thanks!

Dream of Love

If there is a lovely lawn
Watered by the sky,
Where in every season is born
Some blossoming flower,
Where one gathers freely
Lily, woodbine and jasmine,
There I want to make a path
For your feet to tread.

If there is a loving breast
Wherein honor dwells,
Where a tender devotion
Never is morose,
If this noble breast always
Beats for a worthy aim,
I will make of it the pillow
Where your head can rest.

Reve d'Amour (continued)

S'il est un rêve d'amour
Parfumé de rose,
Où l'on trouve chaque jour
Quelque douce chose,
Un rêve que Dieu bénit,
Où l'âme à l'âme s'unit
Oh, j'en veux faire le nid
Où ton cœur se pose.

Les berceaux [Text: Prudhomme]

Le long du quai, les grands vaisseaux,
Que la houle incline en silence.
Ne prennent pass garde aux berceaux
Que la main des femmes balance,
Mais viendra le jour des adieux,
Car il faut que les femmes pleurent,
Et que les hommes curieux
Tentent les horizons qui leurrent!
Et ce jour-là les grands vaisseaux,
Fuyant le port qui diminue,
Sentent leurs masse retenue
Par l'âme des lointains berceaux.

Clair de lune [Text: P Verlaine]

Votre âme est un paysage choisi
Que vont charmants masques et bergamasques,
Jouant du luth et dansant et quasi
Tristes sous leurs déguisements fantasques,
Tout en chantant sur le mode mineur,
L'amour vainqueur et la vie opportune,
Ils n'ont pas l'air de croire à leur bonheur,
Et leur chanson se mêle au clair de lune,
Au calme clair de lune triste et beau,
Qui fait rêver les oiseaux dans les arbres,
Et sangloter d'extase les jets d'eau,
Les grands jets d'eau sveltes parmi les marbres.

If there is a dream of love
With the scent of roses,
Where one finds every day
Something that is sweet,
A dream blessed by the Lord,
Where two souls unite,
Oh, I will make of it the nest
Where your heart will rest.

The Cradlesong

Along the quays, the large ships,
Rocked silently by the surge
Do not heed the cradles
Which the hands of the women rock,
But the day of farewells will come,
For the women are bound to weep,
And the inquisitive men
Must dare the horizons that lure them!
And on that day the large ships,
Fleeing from the vanishing port,
Feel their bulk held back
By the soul of the far away cradles.

Moonlight

Your soul is a chosen landscape
Where charming masquerades and dancers are promenading.
Playing the lute and dancing, and almost
Sad beneath their fantastic disguises.
While singing in the minor key
Of triumphant love, and the pleasant life.
They seem not to believe in their happiness,
And their song blends with the moonlight,
The quiet moonlight, sad and lovely.
Which sets the birds in the trees adreaming.
And makes the fountains sob with ecstasy.
The tall slim fountains among the marble statues.



Department of Music
University of Alberta

In Recital

Nancy Rogers (Washeim), soprano

with

Greg Caisley, piano

featuring

Rhonda Metszies, cello

Jennifer McAllister, flute

Thursday, February 10, 1994 at 8:00 pm

Convocation Hall, Arts Building

Tonight's recital is dedicated to Margo and Doug Rogers.

Thank you Mom and Dad for all your love and support, and for believing in me.

to my sister Tara—family is always with you no matter where you are; thank you for showing me that.

And to my beautiful new husband—you bring me to this moment with joy. I love you.

To all my "Diva" friends a special Thank You!! It's one thing to sing, it's another to share your song! May we all succeed in the very best ways. My four years have been richer from knowing you, my friends.

Program

From **The Fairy Queen** (1692) Henry Purcell
Come All Yee Songsters (c.1659-1695)

An Epithalamium (Wedding Song)

From **Oediupus** (1692) Henry Purcell
Music for Awhile

Das Veilchen (1785) Wolfgang Amadeus Mozart
Abendemfindung (1787) (1756-1791)
An Chloë (1787)

From **L'Allegro, Il Penseroso ed il Moderato** (1740) George Frideric Handel
Sweet Bird (1685-1759)

Intermission

Elfenlied (1888) Hugo wolf
Der Gärtner (1888) (1860-1903)
Auf Ein Altes Bild (1888)
Storchenbotschaft (1888)

L'Invitation au Voyage (1870) Henri Duparc
Lamento (1883) (1848-1933)
Extase (1874)
Chanson Triste (1868)

From **Così fan Tutti** (1790) Wolfgang Amadeus Mozart
Despina's Aria

From **Die Fledermaus** (1874) Johann Strauss
Mein Heir Marquis (1825-1899)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Rogers.

Ms Rogers is generously supported by the Vienna Opera Ball Society.

Please join us for a reception following tonight's recital in the Faculty Lounge, 3rd floor.

Texts and Translations

Das Veilchen [Text: J W Goethe]
Ein Veilchen auf der Wiese stand
Gebückt in sich und unbekannt;
Es war ein herzigs Veilchen!
Da kam ein' junge Schäferin

Mit leichtem Schritt und munterm Sinn
Daher, daher,
Die Wiese her, und sang.

Ach! denk das Veilchen, wär ich nur
Die schönste Blume der Natur,
Ach! nur ein kleines Veilchen,
Bis mich das Liebchen abgepflückt
Und an dem Busen matt gedrückt,
Ach nur, ach nur
Ein Viertelstündchen lang!

Ach, abert ach! das Mädchen kam
Und nicht in acht das Veilchen nahm,
Ertrat das arme Veilchen.
Es sank und starb und freut sich noch:
Und sterb ich denn, so sterb ich doch
Durch sie, durch sie,
Zo ihren Füßen doch!
[Das arme Veilchen! es war ein herzigs Veilchen!]

Abendempfindung [Text: J H Campe]
Abend ist's, die Sonne ist verschwunden,
Und der Mond strahlt Silberglanz;
so entfliehn des Lebens schönste Stunden,
Fliehn vor über wie im Tanz.

Bald entflieht des Lebens bunte Szene,
Und der Vorhang rollt herab;
Aus ist unser Spiel, des Freundes Träne
Fließet schon auf unser Grab.

Bald vielleicht (mir weht, wie Westwind leise,
Eine stille Ahnung zu),
Schließ ich dieses Lebens Pilgerreise,
Fliege in das Land der Ruh.

Werdet ihr an meinen Grabe weinen,
Trauernd meine Asche sehn,
Dann, o Freunde, will ich euch erscheinen
Und will himmelauf euch wehn.

Schenk auch du ein Tränchen mir und pflücke.
Mir ein Veilchen auf mein Grab,
Und mit deinem seelenvollen Blicke
Sieh dann saft auf mich herab.

The Violet
A violet in the meadow stood,
bowed into itself and known to none;
it was a dear sweet violet!
Then came a young shepherdess,

light of step and gay of heart,
that way, that way,
across the meadow singing.

Ah thinks the violet, could I but be
the fairest flower of nature—
for just, oh just a tiny while,
till I were by my loved-one plucked,
and pressed, limp, to her bosom—
for just, oh just
one tiny quarter hour!

Oh, but oh, the girl drew near,
heeded the violet not at all,
crushed the poor violet underfoot,
which dying fell, yet still rejoiced:
For though I die, yet still I die
through her, through her,
and at her feet!
(Poor thing! It was a dear sweet violet!)

Evening Thoughts
Evening. The sun has vanished,
and the moon sheds a silver gleam;
thus flit life's finest hours,
flit by as in a dance.

Away soon will flit life's pageant,
and the curtain come rolling down'
our play is done, the friend's
tear falls already on our grave.

Soon maybe (like the westwind, wafts
upon me a quiet presentiment),
this pilgrimage of life I shall end,
and fly to the land of rest.

If you will then weep by my grave,
and mourning, upon my ashes gaze,
then, O friends, shall I appear
and waft you heavenwards.

And you, my love, bestow on me a tear
and pluck me a violet for my grave,
and with your soulful gaze,
look down then gently on me.

Abendempfindung (continued)

Weih mir eine Träne, und ach! schäme
Dich nur nicht, sie mir zu weihn;
Oh, sie wird in meinem Diademe
Dann die schönste Perle sein!

An Chloe [J G Jacobi]

Wenn die Lieb aus deinen blauen,
Hellen, offenen Augen sieht,
Und vor Lust hineinzuschauen
Mir's im Herzen klopft und glüht;
Und ich halte dich und küsse
Deine Rosenwangen warm,
Liebes Mädchen, und ich schließe
Zitternd dich in meinen Arm!

Mädchen, Mädchen, und ich drücke
Dich an meinen Busen fest,
Der im letzten Augenblicke
Sterbend nur dich von sich läßt:
Den berauschten Blick umschattet
Eine düstre Wolke mir,
Und ich sitze dann ermattet,
Aber selig neben dir.

Elfenlied [Text: E Möricke]

Bei Nacht im Dorf der Wächter rief: »Elfe«
Ein ganz kleines Elfchen im Walde
 schief—wohl um die Elfe!—
Und meint, es rief ihm aus dem Tal Bei seinem
 Namen die Nachtigall,
Oder Silpelit hätt ihm gerufen.
Reibt sich der Elf die Augen aus,
Begibt sich vor sein Schneckenhaus
Und ist als wie ein trunken Mann,
Sein Schläflein war nicht voll getan,
Und humplet also trippe tapp
Durchs Haselholz ins Tal hinab,
Schlupft an der Mauer hin so dicht,
Da sitzt der Glühwurm, Licht an Licht.
»Was sind das helle Fensterlein?
Da drin wird eine Hochzeit sein:
Die Kleinen sitzen beim Mahle
Und treiben's in dem Saale;
Da guck ich wohl ein wenig' nein!«
—Pfui, stößt den Kopf an harten Stein!
Elfe, gelt, du hast genug?
Guckuck! Guckuck!

Consecrate a tear to me, and ah, be
only not ashamed to do so;
oh, in my diadem will it
then be the fairest of the pearls.

To Chloë

When love gazes from your blued,
bright, open eyes,
and with joy of gazing into them
my heart throbs and glows;
when I hold you and kiss
ardently your rosy cheeks,
dear maiden, and clasp
you trembling in my arms,

maiden, maiden, and press
you firmly to my breast
which at the very last,
only at death, will let you go—
then is my enraptured gaze
overshadowed by a sombre cloud,
and I sit, then, weary,
but blissful, beside you.

Elf-song

The village watch cried out at night 'Eleven!'
An elfin elf asleep in the wood, at eleven,
thinks that, from the valley,
the nightingale is calling
 him by name,
or Silpelit summoning him.
The elf rubs his eyes,
ventures from his snail-shell home,
and is like a drunken man—
not having slept his fill—
and hobbles hobble-hobble
down through the hazels to the valley,
keeping ever so close to the wall
where the glow-worms sit, light by light.
'What bright windows are those?
Must be a wedding going on there,
with the little ones sitting at the table
and having fun in the ballroom—
I'll just take a peep!'
—Shame, he bangs his head on stone!
Elf, don't you think you've had enough?
Cuckoo! Cuckoo!

Der Gärtner [E Möricke]
Auf ihrem Leibrößlein,
So weiß wie der Schnee,
Die schönste Prinzessin
Reit't durch die Allee.

Der Weg, den das Rößlein
Hintanzet so hold,
Der Sand, den ich streute,
Er blinket wie Gold.

Du rosenfarbs Hütlein,
Wohl auf und wohl ab,
O wirf eine Feder
Verstohlen herab!

Und willst du dagegen
Eine Blüte von mir,
Nimm tausend für eine,
Nimm alle dafür!

Auf ein altes Bild [E Möricke]
In grüner Landschaft Sommertlor,
Bei kühlem Wasser, Schilf und Rohr,
Schau, wie das Knäblein sündelos
Frei spielt auf der Jungfrau Schoß!
Und dort in Walde wonnsesam,
Ach, grünet schon des Kreuzes Stamm!

Storchenbotschaft [E Möricke]
Des Schäfers sein Haus und das steht auf zwei Rad,
Steht hoch auf der Heiden, so frühe wie spat;
Und wenn nur ein Mancher so'n Nachtquartier hätt!
Ein Schäfer tauscht nicht mit dem König sein Bett.
Und käm ihm zur Nacht auch was Seltsames vor,
Er betet sein Sprüchel und legt sich aufs Ohr;
Ein Geistlein, ein Hexlein, so luftige Wicht',
Sie klopfen ihm wohl, doch er antwortet nicht.
Einmal doch, da ward es ihm wirklich zu bunt:
Es knopert am Laden, es winselt der Hund;
Nun ziehet mein Schäfer den Riegel— ei schau!
Da stehen zwei Störche, der Mann und die Frau.
Das Pärchen, es machet ein schön Kompliment,
Es möchte gern reden, ach, wenn es nur könnt!
Was will mir das Ziefer? Ist sowas erhört?
Doch ist mir wohl fröhliche Botschaft beschert.
Ihr seid wohl dahinten zu Hause am Rhein?
Ihr habt wohl mein Mäd'el gebissen ins Bein?
Nun weinet das Kind und die Mutter noch mehr,
Sie wünscht Herzallerliebsten sich her.
Und wünschet daneben die Taufe bestellt:
Ein Lämmlein, ein Würstlein, ein Beutelein Geld?
So sagt nur, ich käm' in zwei Tag oder drei,
Und grüßt mir mein Bübel und rührt ihm den Brei!

The Gardener
On her favourite mount
as white as snow,
the fairest princess
rides through the avenue.

The path where her steed
so delightfully praces,
the sand that I strewed,
they sparkle like gold.

Little pink hat,
bobbing up, bobbing down,
Oh, throw a feather
secretly down!

If you, in return, want
a flower from me,
for one, take a thousand,
for one, take all!

Inspired by an Old Picture
In a green landscape's summer flowers,
by cool water, reeds and rushes,
see how the innocent little boy
plays freely on the Virgin's lap!
And there, in the wood, blissfully
green, the timber for the cross!

Stork-tidings
The house of the shepherd stands on two wheels,
morn and night, high up on the moor,
a lodging most would be glad of!
His bed a shepherd won't change with the king,
And should, by night, any strange thing occur,
he prays a brief prayer and lies down to sleep;
ghostie or witch or such airy folk
may come knocking, but he will not answer.
but one night it became really too much:
the row at the window, the whine of the dog;
so my shepherd unbolts, and behold,
there stand two storks, man and wife.
The couple, they make a beautiful bow,
and would speak, if only they could.
What do they want of me? Whoever heard the like?
Yet joyful tidings it must be, for me.
That way you live, do you by the Rhine?
Pecked my girl on the leg, I expect?
The child's now crying and the mother still more
wanting her dear husband there.
Wanting, too, the christening feast arranged,
a lambskin, a sausage, and purse of pence?
Well, tell her I'm coming in two days or three,
say hello to my boy, give his porridge a stir.

Storchenbotschaft (continued)

Doch halt! Warum stellt ihr zu Zweien euch ein?
Es werden doch, hoff'ich, nicht Zwillinge sein?
Da klappern die Störche im lustigsten Ton,
Sie nicken und knixen und fliegen davon.

L'Invitation au Voyage [Text: C Baudelaire]

Mon enfant, ma soeur,
Songe à la douceur
D'aller là-bas vivre ensemble,
Aimer à loisir,
Aimer et mourir
Au pays qui te ressemble!
Les soleils mouillés
De ces ciels brouillés
Pour mon esprit ont les charmes
Si mystérieux
De tes traîtres yeux,
Brillant à travers leurs larmes.
Là, tout n'est qu'ordre et beauté,
Luxe, calme et volupté.
Vois sur ces canaux
Dormir ces vaisseaux
Dont l'humeur est vagabonde;
C'est pour assouvir
Ton moindre désir
Qu'ils viennent du bout du monde.
Les soleils couchants
Revêtent les champs,
Les canaux, la ville entière,
D'hyacinthe et d'or;
Le monde s'endort
Dans une chaude lumière!
Là, tout n'est qu'ordre et beauté,
Luxe, calme et volupté!

Lamento [Text: T Gautier]

Connaissez-vous la blanche tombe
Où flotte avec un son plaintif
L'ombre d'un if?
Sur l'if une pâle colombe,
Triste et seule au soleil couchant,
Chante son chant.
On dirait que l'âme éveillée
Pleure sous terre à l'unison
De la chanson,
Et du malheur d'être oubliée
Se plaint dans un roucoulement,
Bien doucement.
Ah! jamais plus près de la tombe
Je n'irai, quand descend le soir
Au manteau noir,
Ecouter la pâle colombe
Chanter, sur la branche de l'if, son chant plaintif!

But wait! Why have two of you come?
It won't...I hope...be twins?
At that, a merry clatter from the storks,
He nods, she curtsies and off they fly.

Invitation to the Voyage

My child, my sister,
Think how sweet it would be
To go down there, to live together,
To love free from care,
To love and to die
In the land that resembles you!
The most suns
Of these misty skies,
To my mind, have the charm
So mysterious,
Of your treacherous eyes,
Sparkling through their tears.
There, everything is order and beauty,
Luxury, calm and pleasure!
See on these canals
The sleeping boats
That capriciously like to roam;
'Tis to satisfy
Your slightest wish
They have come from the ends of the world.
The setting suns
Again clothe the fields,
The canals, the whole town,
With hyacinth and gold;
The world falls asleep
In a warm light
There everything is order and beauty,
Luxury, calm and pleasure!

Lament

Do you know the white tomb
Where with a plaintive sound floats
The shadow of a yew-tree?
On the yew-tree a pale dove,
Sad and alone in the setting sun,
Sings its song.
One would say that the awakened soul
Weeps under the earth in unison
With the song,
And of the misfortunes of having been forgotten
Complaints, cooing
Very softly.
Oh! never more near the tomb
Shall I go, when evening descends
With its dark mantle,
To hear the pale dove
Sing, on the branch of the yew-tree, its plaintive song!

Extase (Text: J Lahor)

Sur un lys pâle mon cœur dort
D'un sommeil doux comme la mort...
Mort exquise, mort parfumée
Du souffle de la bien-aimée...
Sur ton sein pâle mon cœur dort
D'un sommeil doux comme la mort...

Chanson triste (Text: J Labor)

Dans ton cœur dort un clair de lune,
Un doux clair de lune d'été.
Et pour fuir la vie importune
Je me noierai dans ta clarté.
J'oublierai les douleurs passées, mon amour,
quand tu berceras mon triste cœur et mes pensées
Dans le calme aimant de tes bras!
Tu prendras ma tête malade
Oh! quelquefois sur tes genoux,
Et lui diras une ballade
Qui semblera parler de nous.
Et dans tes yeux pleins de tristesses,
Dans tes yeux alors je boirai
Tant de baisers et de tendresses
Que, peut-être, je guérirai.

Ecstasy

On a pale lily my heart is asleep
In a slumber sweet like death...
Exquisite death, death perfumed
By the breath of my beloved...
On your pale bosom my heart is asleep
In a slumber sweet like death...

Sad Song

In your heart there sleeps a moonlight,
A soft moonlight of summer.
And to escape this troublesome life
I shall drown myself in your light.
I shall forget the past sorrows, my love,
when you will cradle my sad heart and my thoughts
In the loving stillness of your arms!
You will let my wounded head,
Oh! sometimes rest on your knees,
And you will recite a ballad
That will seem to speak of us,
And in your eyes filled with sadness,
In your eyes then I shall drink
So many kisses and tender caresses
That perhaps I shall recover.

Synopsis:

Despina's Aria

Despina is talking to Dorabella and Fiordaligi concerning male guests that have arrived. The two women worry about what their husbands might think. Despina, the maid, is crafty and wise and explains that a woman must be ready for all circumstances. Though all eyes may be on them as hostess they must know how to handle themselves. Though men be beautiful or ugly they will be queen if they treat them all with the right glances, etc. Despina sees herself as such a good servant with best advice!

Mein Heir Marquis

This is better known as the Laughing Aria. A servant girl disguised as royalty is at a ball. A royal gentleman recognizes her as a servant. The crowd becomes interested as she must cover up in order not to be discovered. She remarks that a man like this gentleman should not say such things. Would a maid have such dainty feet and small hands? Would she have a voice as sweet as hers? In the chorus everyone eventually joins in and sings with her. "What a funny, ha, ha ha, situation, ha ha ha, if you'll excuse me I can't help but laugh!"

In Recital

Keri Zwicker, piano

Tuesday, February 15, 1994 at 5:00 pm

Partita No. 5 in G Major, BWV 829 (c.1730)

Johann Sebastian Bach
(1685-1750)

Praeambulum

Allemande

Corrente

Sarabande

Tempo di Minuetto

Passepied

Gigue

Sonata No. 7 in A Minor, Op. 164 (1817)

Franz Schubert
(1797-1828)

Allegro, ma non troppo

Allegretto quasi Andantino

Allegro vivace

Intermission

Estampes (1903)

Claude Debussy
(1862-1918)

Pagodes

La Soirée dans Grenade

Jardins sous la pluie

Scherzo No. 1 in B Minor, Op. 20 (1831)

Frédéric Chopin
(1810-1849)

Ms Zwicker is recipient of the Edmonton Music Club Scholarship.

Convocation Hall, Arts Building



Department of Music
University of Alberta

In Recital

Karyn Way McClarty, mezzo-soprano

assisted by

Sylvia Shadick-Taylor and Randy Mueller, piano

Tuesday, February 15, 1994 at 8:00 pm

Convocation Hall, Arts Building



**Department of Music
University of Alberta**

Program

Act I

Sylvia Shadick-Taylor

Der Musensohn

Franz Schubert

Der Tod und das Mädchen

(1797-1828)

Gretchen am Spinnrade

Non so piu cosa son

Wolfgang Amadeus Mozart

from **The Marriage of Figaro**

(1756-1791)

Mon coeur s'ouvve à ta voix

Camille Saint-Saëns

from **Samson and Dalila**

(1835-1921)

The Confession Stone

Robert Fleming

1) Oh, my boy, Jesus

(b. 1921)

2) Don't pay attention

3) Jesus, did you know

4) There's a supper in Jerusalem tonight

5) Cold and icy in my bed

6) Bring me those needles, Martha

7) Everything is black

8) Oh, my boy, Jesus (reprise)

Act II

Randy Mueller

Everybody Says Don't (Anyone Can Whistle)

Sondheim

Candlelight (Cricket on the Hearth)

Mueller/Woywitka

The Minute Waltz

Chopin/Bergman

I Can See It (The Fantastiks)

Jones/Schmidt

My Man (Funny Girl)

Styne

In Heaven's Eyes

Arr. Sandi Patti

So Long Dearie (Hello Dolly)

Arlen/Styne/Rodgers

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Way-McClarty.

Ms Way-McClarty is recipient of Beryl Barns Memorial Undergraduate Awards and the Richard Miller/Western Board of Music Scholarship for Music Theatre.

Texts and Translations

Der Musensohn

Durch Feld und Wald zu schweifen,
Mein Liedchen **weg** zu pfeifen,
So geht's von Ort zu Ort!
Und nach dem Takte reget
Und nach dem **Maß** beweget
Sich alles an mir fort.

Ich kann sie kaum erwarten,
Die erste Blum' **im** Garten,
Die erste Blüt' **am** Baum.
Sie grüßen meine Lieder,
Und kommt der Winter wieder,
Sing ich noch **jenen** Traum.

Ich sing ihn in der Weite,
Auf Eises Läng' und Breite,
Da blüht der Winter schön!
Auch diese Blüte schwindet,
Und neue Freude findet
Sich auf bebauten Höhn.

Denn wie ich bei der Linde
Das junge Völkchen finde,
Sogleich erreg ich sie.
Der stumpfe Bursche bläht sich,
Das steife Mädchen dreht sich
Nach meiner Melodie.

Ihr gebt den Sohlen Flügel
Und treibt durch Tal und Hügel
Den Liebling weit vom Haus.
Ihr lieben, holden Musen,
Wann ruh ich ihr am Busen
Auch endlich wieder aus?

Der Tod und das Mädchen

Das Mädchen:
Vorüber, ach, vorüber!
Geh, wilder Knochenmann!
Ich bin noch jung, geh Lieber!
Und rühre mich nicht an.

Der Tod:
Gib deine Hand, du schön und zart Gebild!
Bin Freund und komme nicht zu strafen.
Sei gutes Muts! Ich bin nicht wild,
Sollst sanft in meinen Armen schlafen!

Son of the Muses

Through field and through forest,
piping my song,
is how I roam from place to place!
and the whole world keeps time,
and moves in rhythm
with me.

Impatiently I await
the first bloom in the garden,
the first blossom on the tree.
I greet them in my songs,
and when winter returns,
I still sing of them as a dream.

Far and wide I sing them,
throughout the icy realm,
then winter blossoms fair!
That flowering, too, passes,
and new delight is found
in the villages of the hill.

For when, by the lime tree,
on young folk I chance,
I rouse them in a trice.
The bumpkin puffs his chest out,
the prim maiden twirls
in time to my melody.

You wing your favourite's feet,
and over hill and dale
drive him from home.
Dear, kindly Muses,
when, on *her* bosom,
shall I at last again find rest?

Death and the Maiden

Maiden:
Go by, oh, go by,
harsh bony Death!
I am still young. Go, my dear,
and do not touch me.

Death
Give me your hand, you fair gentle thing.
A friend I am and do not come to punish.
Be of good cheer. I am not harsh.
In my arms shall you sleep soft!

Gretchen am Spinnrade

Meine Ruh ist hin,
Mein Herz ist schwer,
Ich finde sie nimmer
und nimmermehr.

Wo ich ihn nicht hab,
Ist mir das Grab,
Die ganze Welt
Ist mir vergällt.

Mein armer Kopf
Ist mir verrückt,
Mein armer Sinn
Ist mir zerstückt.

Nach ihm nur schau ich
Zum Fenster hinaus,
Nach ihm nur geh ich
Aus dem Haus.

Sein hoher Gang,
Sein' edle Gestalt,
Seines Mundes Lächeln,
Seiner Augen Gewalt.

Und seiner Rede
Zauberfluß,
Sein Händedruck,
Und ach, sein Kuß!

Mein Busen drängt
Sich nach ihm hin.
Ach dürft ich fassen
Und halten ihn,

Und küssen ihn,
So wie ich wollt,
An seinen Küssen
Vergehen sollt!

Le Nozze di Figaro

Non so più cosa son

Non so più cosa son, cosa faccio;
or di foco, ora sono di ghiaccio.
Ogni donna cangiar di colore,
ogni donna mi fa palpitare.
Solo ai nomi d'amor, di diletto,
mi si turba, mi s'altera il petto,
e a parlare mi sforza d'amore un desio,
un desio ch'io non posso spiegar.
Parlo d'amor vegliando,

Gretchen at the Spinning-wheel

My peace is gone,
my heart is sore,
never shall I find
peace ever more.

Where he is not,
there is my grave,
all the world
to me is gall.

My poor head
is crazed,
my poor wits
destroyed.

Only for him I gaze
from the window,
only for him I go
from the house.

His superior walk,
his noble air,
his smiling mouth,
his compelling eyes.

And his words—
their magic flow,
the press of his hand,
and ah, his kiss!

My heart craves
for him,
oh, to clasp
and to hold,

and kiss him
just as I liked,
and in his kisses
pass away!

I don't know anymore what I am, what I'm doing;
now I'm made of fire, now of ice.
Every woman makes me change color;
every woman makes me tremble.
At merely the words "love," "pleasure,"
my breast becomes nervous and upset,
and a desire for love—a desire that I
can't explain—forces me to talk.
I talk about love when awake;

Non so più cosa son
parlo d'amor sognando,
all'acqua, all'ombra, ai monti,
ai fiori, all'erbe, ai fonti,
all'eco, all'aria, ai venti,
che il suon de'vani accenti
portano via con se.
E se non ho chi m'oda,
parlo d'amor con me.

Samson and Dalila

Mon cœur s'ouvre à ta voix
Mon cœur s'ouvre à ta voix
comme s'ouvrent les fleurs
aux baisers de l'aurore!
Mais, ô mon bien-aimé,
pour mieux sécher mes pleurs,
que ta voix parle encore!
Dis-moi qu'à Dalila tu reviens
pour jamais;
redis à ma tendresse
les serments d'autrefois—
ces serments que j'aimais!

Ah! réponds à ma tendresse!
Verse-moi l'ivresse!

Ainsi qu'on voit des blés
les épis onduler
sous la brise légère,
ainsi frémit mon cœur,
prêt à se consoler
à ta voix qui m'est chère!
La flèche est moins rapide
à porter le trépas
que ne l'est ton amante
à voler dans tes bras!

I talk about love—when dreaming—
to the water, to the shadow, to the mountains,
to the flowers, to the grass, to the fountains,
to the echo, to the air, to the winds
which carry away with them the sound of
my futile words.
And if I don't have someone to hear me,
I talk about love to myself.

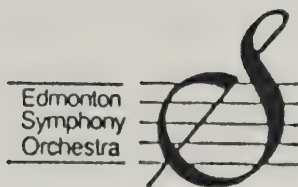
My heart opens up at your voice
as the flowers open up
at the kisses of dawn!
But, oh my beloved,
so as better to dry my tears,
may your voice speak again!
Tell me that you return to Dalila
forever;
repeat to my tender love
the promises of former times—
those promises that I loved!

Ah, respond to my tenderness!
Fill me with ecstasy!

Just as one sees the stalks
of wheat undulate
beneath the gentle breeze,
so my heart quivers,
ready to be consoled
at your voice that is dear to me!
The arrow is less quick
to bring death
than your lover is
to fly into your arms!

Special thanks to.....

My mom, Doris Way Voysey, for all her love and support and the great food for the reception, of course. Des, Dave, Kim, Allysa and Clayton for helping with the reception. Lorna McClarty for the delectable desserts. Sylvia and Randy for their fabulous accompaniments. Marleigh, for re-arranging her move to Vancouver so Randy could be here to play. Professor Wiens for his guidance and all my other professors for their support and encouragement over the past few years and last but not least, special thanks to my husband, Brendan, who always helps me keep everything in perspective.



Uri Mayer, Music Director

Wednesday, February 16th, 1994
Convocation Centre - Augustana University College
8:00 p.m.
David Hoyt, Conductor
Milton Schlosser, Piano

PROGRAMME

MCPHERSON
In the Land of Pidge

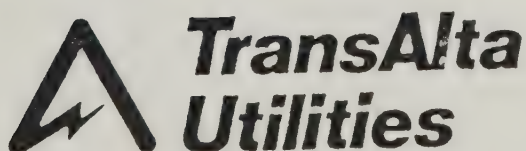
MOZART
Piano Concerto No.17, K.453 in G Major
Milton Schlosser, Piano

INTERMISSION

WAGNER
Siegfried Idyll

HANDEL (arr. Harty)
Water Music: Suite No.2

SPONSORED BY



MILTON SCHLOSSER, PIANO

Pianist, organist, composer, teacher: these are the roles on which Milton Schlosser has expanded his creative energies since coming to Camrose's Augustana University College in 1985. Scholarship studies in piano have taken him to the Mozarteum (Salzburg, Austria) and the Banff Centre. In live and broadcast performances, he has performed in solo and chamber recitals, as vocal accompanist, in duo-piano performances and as a soloist with orchestra. As organist and composer, his contributions have been primarily in liturgy, actively promoting creative, inclusive worship forms both at Augustana and at national and international Lutheran events. In 1990, Professor Schlosser was the recipient of the Betty Ostenrud Award, an award made to a faculty member who has made an outstanding contribution to the university community during the year.

Concluding a two-year absence from Augustana, Milton has been pursuing doctoral studies under the tutelage of Québec-born pianist Stéphane Lemelin at the University of Alberta. He is a current recipient of a William R. May Scholarship for Career Development from the Alberta Heritage Scholarship Fund as well as a Beryl Barns Memorial Award in Music from the University of Alberta. Tonight's concert marks his second appearance as guest soloist with the Edmonton Symphony Orchestra as part of the Camrose Concert Series (the first being in 1987) and serves to officially introduce Augustana's new Steinway grand piano to the community.

PROGRAMME NOTES

John McPherson

(Born 1958)

In the Land of Pidge

The composer of this piece, John McPherson, holds the position of Principal Trombone with the Edmonton Symphony Orchestra.

John studied with former ESO Principal Trombonist Dr. Malcolm Forsyth and performed with the Edmonton Youth Orchestra. His professional career included performances with the Kitchener-Waterloo Symphony Orchestra, the Canadian Chamber Ensemble, the National Ballet Orchestra, the Canadian Opera Company, the Hamilton Philharmonic and the Toronto Symphony. He has had the opportunity to play for such renowned performers as the Manhattan Transfer, Don Severinsen, Rod Stewart, Tony Bennett and Henry Mancini. Locally, John has performed with various big band groups, including Tommy Banks, and local groups like the Plumbers Union and the Edmonton Tuba Quartet.

Of his composition, Mr. McPherson writes, "Imagine experiencing a beautiful lake, just as a magical prairie sunset is dissolving into a tranquil twilight. The lake, now as still as glass, becomes a mirror of the night sky. Star light that has journeyed thousands of years, becomes the backdrop for our own serene thoughts. Reminding us that the only 'universal constant' is change, a wind appears and sets the stars bobbing on the water. The stars wink out as an evening thunderstorm descends upon the lake, inciting the waves to churn and roll. By the time the storm has moved on, the last of the trailing clouds reveal a moon that is filling the lake with dancing stars. As serenity returns, we are left

reflecting our own thoughts against the dancing moonlight, and the gentle sounds of waves lapping at the shore." (c) 1994 John McPherson

Wolfgang Amadeus Mozart

(Born 1756/Died 1791)

Concerto for Piano No.17, K.453 in G Major

Those early years in Vienna were among the happiest in Mozart's life. He attracted numerous students, and organized annual series of subscription concerts featuring his latest music. He won his greatest fame during his period as a pianist. No wonder, then, that he composed 12 piano concerts between 1784 and 1786. Mozart gave the premieres of most of them himself - but not, it seems, the one in G Major, K.453. He wrote it for a favourite pupil, Barbara Ployer, the daughter of the Viennese agent of his detested former employer, Archbishop Colleredo of Salzburg. He completed the Concerto in April of 1784 and presumably Ms. Ployer played the first performance soon afterwards.

Her sensitivity is reflected in every bar. Almost equally evident is Mozart's understanding of woodwinds, a happy carry-over from the Quintet for piano and winds he had completed a short time before. The Concerto's opening movement carries an undercurrent of the military march, but one laid over with a sturdy veneer of gentility. Like all three sections, it embraces a wide variety of moods and episodes. The Andante, quite free in form, ranges the most widely, from tenderness to troubled questioning. Mozart clears the air in his finale. It is a set of variations of a slightly naive theme, one entirely suitable for a comic opera. Mozart managed to teach it to a pet bird that he bought soon after composing it! His treatment of the theme is anything but naive, however. It grows in sophistication and exhilaration to climax in a final, dashing Presto.

(c) 1988 Don Anderson

Richard Wagner

(Born 1813/Died 1883)

Siegfried Idyll

In conductor Hans von Bülow, Wagner found a great ally, one who became second only to himself as an interpreter of his music. Both men were involved in unhappy marriages. Ironically, it was to Bülow's wife Cosima, (daughter of Franz Liszt) that Wagner turned for consolation, beginning in the early 1860's. She bore Wagner two daughters, Isolde and Eva, while she was still married to Bülow. Astonishingly, the latter maintained his devotion to Wagner's music, somehow managing to separate his regard for it from his feelings toward its composer. Wagner's wife Minna died in 1866. Two years later, Cosima took up with him for good. The Bülows then divorced, freeing Wagner and Cosima to marry. In June of 1869, their son Siegfried was born. As a gift to his wife and son, Wagner composed this Idyll for small orchestra. Its first performance took place on December 25th, 1870, which was not only Christmas day but Cosima's 33rd birthday. The premiere was given at Tribschen, their house on the shore of Lake Lucerne. Wagner himself directed the players, who lined the staircase between the ground floor and Cosima and Siegfried's bedroom above. The

(over)



Uri Mayer,

Music Director and Principal Conductor

Uri Mayer is both Music Director and Principal Conductor for the Edmonton Symphony Orchestra. Under Maestro Mayer's dynamic direction, the Edmonton Symphony has become one of Canada's most frequently played orchestras on radio. Since 1983 the ESO has released eight albums for the CBC's SM-5000 Series and in 1985 was awarded the Grand Prix du Disque (Canada) for their recording of *Orchestral Suites of the British Isles*. In July, 1991 the ESO released their latest Compact Disc/Cassette, a collection of works for Cello and Orchestra with former Edmontonian, Shauna Rolston.

Maestro Mayer began his early musical studies on violin and piano in his native Rumania. At the

age of twelve, his family moved to Israel, where he studied viola with Professor Oedoen Partos, and conducting with Gary Bertini at the Conservatory of Music and the University of Tel Aviv. Mayer continued his studies at the Juilliard School of Music in New York, where he received his Post-Graduate Diploma with a double major in orchestral conducting and viola.

Scholastic success was followed by his engagement with the Montréal Symphony Orchestra as Assistant Principal Viola in 1970. From there, he went on to become Principal Violist, Guest Conductor, Assistant Conductor, and in 1980, Maestro Mayer was appointed Associate Conductor to Charles Dutoit, a position he held until moving to Edmonton in 1981 to assume the position of Music Director with the ESO. Mr. Mayer has returned to Montreal on many occasions to guest conduct the MSO, in addition to appearances with all major Canadian orchestras.

The Maestro now balances his duties with the ESO and his position as Principal Conductor for Orchestra London (Canada), with guest conducting engagements with orchestras in the United States, Europe and Israel, where he is the Artistic Advisor for the Israel Sinfonietta.

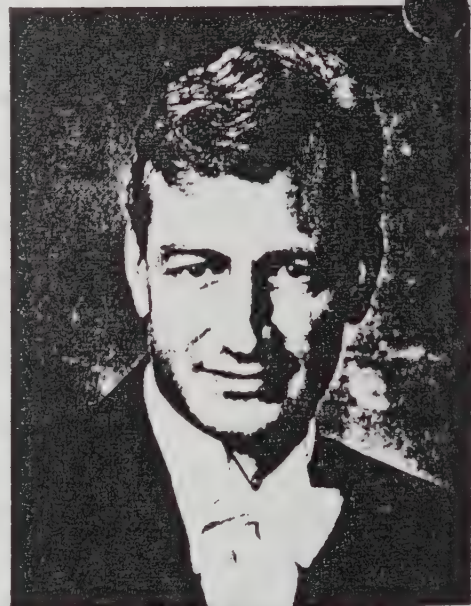
David Hoyt,

Resident Guest Conductor

David Hoyt, a native Edmontonian, has performed with the Canadian Opera Company, the Royal Winnipeg Ballet, the Hamilton Philharmonic, the Chuck Mangione Band, the Toronto Symphony, and L'Orchestre Symphonique de Montréal. Aside from being the ESO's Resident Guest Conductor, he is also the orchestra's Principal French horn player.

David has always been keenly interested in educating young people about music. He has taught at the University of Alberta, the Interprovincial Music Camp, the Alberta Summer Music Workshop, and The Banff Centre. In addition, he programs concerts for the ESO's educational series for school children.

David studies music at the University of Alberta and University of Toronto, and studied conducting with Pierre Boulez and Franco Mannino. He has been acclaimed by music critics for his virtuosity as a soloist and as a conductor.



In Recital

Dana Baillie, flute

assisted by

Helen Hong, piano

Friday, February 18, 1994 at 5:00 pm

Concerto in C Major for Piccolo and Piano

Allegro

Largo

Allegro molto

Antonio Vivaldi

(1678-1741)

English Towns: Suite for Flute and Piano

Jim Parker

Prelude

Cirencester

Whitby

Devizes

Sandwich

Durham

Finale

Sonatine for Flute and Piano (1946)

Pierre Sancan

(b. 1916)

Break

Sonata for Flute and Piano (1962)

Alec Wilder

Allegretto

Adagio ma non tanto

Scherzando

Molto cantabile

Sonatina for Flute and Piano (1948)

Eldin Burton

(b. 1913)

Allegretto grazioso

Andante sognando

Allegro giocoso quasi fandango

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Baillie.

Convocation Hall, Arts Building



Department of Music
University of Alberta

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Convocation Hall, Arts Building



Department of Music
University of Alberta



Department of Music
University of Alberta

In Recital

Joseph Levesque, tenor

accompanied by

Corey Hamm, piano

with

Amritha Fernandes, violin

Paul Radosh, cello

Allison Storoichuk, clarinet

Friday, February 18, 1994 at 8 pm

Convocation Hall, Arts Building

Program

Ich hebe meine Augen auf zu den Bergen (1722)

Georg Phillip Telemann
(1681-1767)

Amritha Fernandes, violin
Paul Radosh, cello

Ridonami la calma
Vorrei
La Serenata

Francesco Paolo Tosti
(1846-1916)

Poëme d'Avril (1866)

Jules Massenet
(1842-1912)

Interval

D'une Prison (1895)
Fumée (1895)
Infidélité (1895)
Mai (pub. 1911)

Reynaldo Hahn
(1875-1947)

From **Eichendorff Lieder:**

Der Musikant (1888)
Die Nacht (1880)
Das Stänchen (1888)
Der Schreckenberger (1888)

Hugo Wolf
(1860-1903)

Variation on the Word *Sleep* (1993)

Joseph Levesque
(b. 1971)

Allison Storochuk, clarinet
Paul Radosh, cello

But not for me (from *Crazy Girl*) (1930)
Soon (1927)
By Strauss (1936)

George Gershwin
(1898-1937)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Levesque.

Mr Levesque is recipient of the Beryl Barns Undergraduate Awards.

Texts and Translations

Ich hebe meine Augen auf zu den Bergen (Psalm 121)

Ich hebe meine Augen auf zu den Bergen,
von welchen mir Hilfe Kommt.
Meine Hilfe kommt von Herrn,
der Himmel und Erde gemacht hat.
Er wir deinen Fuß nicht gleiten lassen;
und der dich behütet, schläfet nicht.
Siehe, siehe der Hüter Israels
Schläfet noch schlummert nicht.
Der Herr behütet dich; der Herr ist dein Schatten
über deiner rechten Hand,
daß dich des Tages die Sonne nicht steche
noch der Mond des Nachts.
Der Herr behüte dich vor allem Übel,
er behüte deine Seele,
der Herr behüte deinen Ausgang und Eingang,
von nun an bis in Ewigkeit.

Ridonami la calma! (Ricci)

Ave Maria, per l'aria va il suon d'una campana.
Sorge Venere pur e solitaria da la selva lontana.
Oh! come si diffonde del vespero la pace!
La rondine ritorna a le sue gronde
e là s'addorme e tace.
Resta un murmure lento di mille voci strane.
Forse tra i fiori e tra le siepi
il vento racconta storie arcane.
Chi sa quanti pensieri in quel susurro grato!
Il vento canta e sopra i cimiteri
e i giardini è passato.
Ave Maria, nel core comm'è dolce la sera?
Tu sai che nei tormenti.
dell'amore è schietta la preghiera;
ond'io, nel cielo fiso lo sguardo umido e l'anima:
"Ridonanmi, ti prego, il mio sorriso;
Ridonami la calma!"

Vorrei (Fiori)

Vorrei, allor, che tu pallido e muto pieghi la fronte
tra le mani e pensi
e ti splendon
su l'animo abbattuto i vani sogni
e i desideri immensi, vorrei.
Vorrei per incantesimi d'amore
pianamente venire a 'l tuo richiamo, e,
su di te piegando come n fiore,
con dolce voce susurrarti: Io t'amo!
Vorrei di tutte le mie sciolte chiome cingerti
con lentissima carezza,
e sentirmi da te chiamere a nome,
verderti folle de la mia bellezza, vorrei.

I lift up my eyes to the mountains

I lift up my eyes to the mountains,
from where comes my help.
My help comes from the Lord,
who made Heaven and Earth.
May he never allow you to stumble;
and let him not sleep, your guard.
No, Israel's guard
sleeps not nor slumbers.
The Lord is your guard;
the Lord is your shade over your right hand,
that by day the sun shall not smite you
nor the moon in the night.
the Lord will guard you from all evil,
he will guard your soul,
the Lord will guard your going and coming,
both now and forever.

Return to me, calm!

Hail Mary, the sound of the bell travels on the air.
On the far away forest pure and solitary Venus shines.
Oh! like place spreads itself in the evening!
the swallow returns to his caves
and there falls asleep and is silent.
Of one thousand odd voices a slow murmur rests.
Perhaps among flowers and among hedgest
the wind tells again the mysterious stories.
Who knows all the thoughts in that pleasant whisper!
the wind sings and passes on the cemeteries and the
gardens.
Hail Mary, is the night sweet like in my heart?
You know that in the torments
Of love prayer is sincere;
Whence I, in heaven fix a moist glance and the soul:
"Return to me, I pray you, my smile;
Return to me calm!"

I would like

I would like, then, that you, pallid and silent,
to place your face between your hands and think
of the vain dreams of the
killed soul which shine on you,
of their immense desires, I would like.
I would like for the enchantments of love
to come quietly to your memory, and,
bending toward you like a flower,
whisper with sweet voice: I love you!
I would like all of my flowing hair to enclose you
with my slow caresses,
and to feel you call me by name,
to see you insane with my beauty, I would like.

La Serenata (Cesareo)

Vola, o serenata: La mi ra diletta è sola,
e, con la bella testa abbandonata,
posa tra lenzuola: O serenata, vola.
Splende pura la luna, l'ale il silenzio stende,
e dietro i veli dell'alcova bruna
la lampada s'accende, Pura la luna splende.
Vola, o serenata, vola. Ah! là. Ah! là.
Vola, o serenata: la mia diletta è sola;
ma sorridendo ancor mezzo assonnata, torna fra le lenzuola:
O Serenata, vola
L'onda sogna su 'l lido, e 'l vento su la fronda;
e a' baci miei ricusa ancora un nido la mia signora bionda.
Sogna su 'l lido l'onda.
Vola, o serenata, vola. Ah! là.

Poème d'Avril (Silvestre)

I. Prélude

Une rose frileuse, au cœur noyé de pluie,
Sur un rameau tremblant vient de s'épanouir
Et je me sens repris de la douce folie
De faire des chansons et de me souvenir!
Les amours trépassés qui dormaient dans mon âme,
Doux Lazare sur qui j'ai tant versé de pleurs,
Soulèvent, en riant, leur suaire de fleurs,
Et demandent le nom de ma nouvelle dame.
Ma mignonne aux yeux bleus, mets ta robe et fuyons
Sous les bois remplis d'ombre et de mélancolie
Chercher le doux remède à la douce folie.
Le soleil m'a blessé de ses premiers rayons!

II.

Les Etoiles éffarouchées
Viennent de s'envoler des cieux.
J'en sais deux qui se sont cachées,
Mignonne, dans vos jolis jeux;
A l'ombre de vos cils soyeux
et sous vos paupières penchées:
Attendez! Mes baisers joyeux
les auront bientôt dénichées!
Vous feignez de dormir encor:
Eveillez vous, mon doux trésor!
L'aube pleure sous les feuillées,
Le ciel désert est plein d'ennui,
Ah! Ouvrez les yeux,
Et rendez lui les deux étoiles envolées.
Eveillez vous, mon doux trésor.

The Serenade

Fly, o serenade: My delight is alone,
and, with her beautiful abandoned head,
fly between her sheets: O serenade, fly.
the moon shines brightly, silence extends its wings,
and behind the shadow of the brown alcove
the lamp burns. The moon shines brightly.
Fly, o serenade, fly. Ah! there. Ah! there.
Fly, o serenade: My delight is alone;
but, still smiling half muted, returns between her sheets:
O serenade, fly.
The wave dreams on the shore, and the wind on the branch;
and my blonde lady still denies a place for my kisses.
The wave dreams on the shore.
Fly, o serenade, fly. Ah! there.

Poem of April

A frail rose, its heart filled with rain,
On a trembling branch has just opened
And I feel myself seized with sweet folly
To make songs and to remember!
The repressed loves which were asleep in my soul,
Sweet Lazarus on whom I have wept so many tears,
Raise, smiling, their shroud of flowers,
and demand the name of my new lady.
My blue eyed darling, put on your robe and let us flee
To the woods filled with shadow and melancholy
To search for the sweet remedy to sweet folly.
The sunshine has wounded me with its first rays!

The startled stars
Have just flown away from the heavens.
I know two of them which are hidden,
Darling, your pretty eyes;
In the shadow of your silky lashes
and under your lowered eyelids:
Wait! My joyous kisses
will soon rout them!
You are pretending still to sleep:
Awaken, my sweet treasure!
Dawn is weeping under the foliage,
The deserted sky is full of boredom,
Ah! Open your eyes,
And give back to it the two stolen stars.
Awaken, my sweet treasure!

Poème d'Avril (continued)

III.

Voici que les grands lys ont vêtu leur blancheur,
Sur les gazons tremblants l'aube étend sa fraîcheur;
c'est le printemps! c'est le matin! Double jeunesse!
Ma mie en s'éveillant m'a dit: le beau soleil!
le temps est donc venu que tout charme renaisse,
Partout des chants! Partout des fleurs!

Double réveil!

Mais la tiédeur de l'air rendant moins farouche,
je me penchai vers elle, et je posai ma bouche
sur son front et sur ses cheveux! Double trésor!

IV.

Riez-vous? ne riez-vous pas?
Quand vous l'avez dit tout à l'heure,
Ce mot! vous l'avez dit si bas!
Je n'ai pas compris, mais je pleure.
Riez-vous? ne riez-vous pas?
Pitié! votre bouche m'effleure.
Ce bruit! vous l'avez fait si bas!
Si c'est un baiser, que je meure!
Sur mon cou, je sens votre bras.
Vous m'avez baisé tout à l'heure!
Je n'ose y croire, mais je pleure.
Riez-vous? ne riez-vous pas?

V.

Le doux printemps a bu dans le creux de sa main
le premier pleur qu'au bois laissa tomber l'aurore;
vous aimerez demain, vous qui n'aimiez encore,
et vous qui n'aimiez, vous aimerez demain!
Le doux printemps a bu dans le creux de sa main,
Le printemps a cueilli dans l'air des fils de soie
pour lier sa chaussure et courir pas les bois.
Vous aimerez demain pour la première fois,
vous qui ne saviez pas cette immortelle joie.
Le printemps a cueilli dans l'air des fils de soie,
Le printemps a jeté des fleurs sur le chemin,
que mignonne remplit de son rire sonore.
Vous aimerez demain, vous qui n'aimiez encore,
et vous qui n'aimiez plus, vous aimerez demain!
Le printemps a jeté des fleurs sur le chemin.

Now that the great lilies have put on their whiteness,
Upon the waving lawns dawn spreads her freshness;
it is spring! it is morning! Double youth!
My love on awaking said to me: the beautiful sunshine!
the time has come when all love is reborn,
Everywhere songs! Everywhere flowers!

Double awakening!

But the softness of the air making her less shy,
I leaned toward her, and pressed my lips
on her brow and on her hair! Double treasure!

Are you laughing? Are you not laughing?
When you said a bit ago,
That word! You said it is so quietly!
I did not understand, but I am weeping.
Are you laughing? Are you not laughing?
Have mercy! Your lips touch me gently.
That sound! You made it so quietly!
It it is a kiss, may I die!
Around my neck, I feel your arm.
You kissed me a bit ago!
I dare not believe it, but I am weeping.
Are you laughing? Are you not laughing?

Sweet spring has drunk from the hollow of her hand
the first teardrop which dawn let fall in the woods;
you will love tomorrow, you who were not yet in love,
and you who no longer loved, you will be in love
tomorrow!

Sweet spring has drunk from the hollow of her hand,
Spring has plucked from the air the the silken threads
to tie her slippers and to run through the woods.
You will love tomorrow for the first time,
you who did not know this immortal joy.
Spring has plucked from the air silken threads
Spring has strewn flowers along the way,
which my darling fills with her deep laughter.
You will love tomorrow, you who did not yet love,
and you who no longer loved, you will love tomorrow!
Spring has strewn flowers along the way.

Poème d'Avril (continued)

VI.

Que l'heure est donc brève, qu'on passe en aimant!
c'est moins qu'un moment, un peu plus qu'un rêve.
Le temps nous enlève notre enchantement.
Que l'heure est donc brève, qu'on passe en aimant!
En aimant!
Sous le flot dormant soupirait la grève;
 m'aimas tu vraiment?
fût-ce seulement un peu plus qu'un rêve?
Que l'heure est donc brève, qu'on passe en aimant!
En aimant!

VII.

Sur la source elle se pencha:
La source doubla son image,
et ce fut un charmant mirage,
qu'un peu de vent effaroucha:
Sous les grands bois elle chanta:
L'oiseau doubla son chant sauvage,
et ce fut un charmant ramage,
que le vent lointain emporta.
Quand j'effleurai son doux visage,
sa bouche ma bouche doubla.
Le vent peut balayer la plage,
Mignonne, que me fait l'orage,
Ton baiser reste toujours là.
Ton baiser reste là, toujours là!

VIII.

Nous nous sommes aimés trois jours;
Trois jours elle me fut fidèle.
Trois jours___ La constance éternelle,
Et les éternelles amours!

Je pars! Adieu, ma chère âme,
garde bien mon souvenir!
Quoi! Si tôt partir, madame,
Ne devez-vous revenir?
Si, je reviendrai peut-être...
Si, bien sûr, je reviendrai!
Va m'attends à la fenêtre;
de plus loin te reverrai.
J'attends à la fenêtre le retour tant espéré,
Mais, ni bien sûr, ni peut-être,
ni jamais la reverrai!
Bien fol qui croit quand sa dame lui
 jure de revenir.
Je meurs! Adieu! Adieu, ma chère âme,
J'ai gardé ton souvenir!

How brief then is the hour, that one spends while loving!
it is less than a moment, a little more than a dream.
Time steals from us our enchantment.
How brief then is the hour, that one spends while loving.
While loving!
Under the sleeping wave the strand sighed;
 do you truly love me?
was it only a bit more than a dream?
How brief then is the hour, that one spends while loving!
While loving!

Over the fountain she leaned:
The fountain doubled her image,
and it was a charming mirage,
which a slight breeze ruffled:
Under the great woods she sang:
The bird doubled her free singing,
and it was a lovely warbling,
which the wind carried far away.
When I lightly touched her sweet face,
her lips doubled my lips.
The wind can sweep the beach,
Darling, that the storm makes for me,
Your kiss will always be there.
Your kiss will be there, always there!

We loved each other for three days;
Three days she was faithful to me.
Three days.___ Eternal constancy,
And eternal love!

I am leaving! Farewell, my beloved,
remember me well!
What! So soon gone, madame,
Are you not to come back?
Yes, I shall return perhaps...
Yes, certainly, I shall return!
Go wait for me at the window;
from afar I shall see you again.
I waited at the window the return so hoped for,
But neither surely, nor perhaps,
nor ever shall I see her again!
Very foolish is he who believes when
 his lady swears to return.
I am dying! Farewell! Farewell, my darling
I have remembered you.

D'une Prison (Verlaine)

Le ciel est par dessus le toit, si bleu, si calme ...
Un arbre, par dessus le toit berce sa palme ...
La cloche dans le ciel qu'on voit, doucement tinte,
Un oiseau sur l'arbre qu'on voit, chante sa plainte ...
Mon Dieu! La vie est là simple et tranquille!
Cette paisible rumeur là vient de la ville ...
Qu'as-tu fait, ô toi que voilà pleurant sans cesse,
Dis! qu'as-tu fait, toi que voilà, de ta jeunesse?

Fumée (Moreas)

Compagne de l'éther, indolence fumée,
Je te ressemble un peu ...
Ta vie est d'un instant, la mienne est consumée;
Mais nous sortons du feu.
L'homme pour subsister, en recueillant la cendre,
Qu'il use ses genoux,
Sans plus nous soucier et sans jamais descendre,
Evanouissons-nous!

Infidélité (Gautier)

Voice l'orme qui balance
Son ombre sur le sentier;
Voici le jeune églantier,
Le bois où dort le silence,
Le banc de pierre où, le soir,
Nous aimions à nous asseoir.
Voici la voûte embaumée,
D'ébéniers et de lilas
Où, lorsque nous étions las,
Ensemble, ma bien-aimée,
Sous des guirlandes de fleurs,
Nous laissions fuir les chaleurs.
L'air est pur, le gazon doux ...
Rien, rien n'a donc changé ...que vous!

Mai

Depuis un mois, chère exilée,
Loin de mes yeux tu t'en allas,
Et j'ai vu fleurir les lilas
Avec ma peine inconsolée.
Seul, je fuis ce ciel clair et beau
Dont l'ardent effluve me trouble,
Car l'horreur de l'exil se double
De la splendeur du renouveau.
En vain le soleil a souri,
Au printemps je ferme ma porte,
Et veux seulement qu'on m'apporte
Un rameau de lilas fleuri!
Car l'amour dont mon âme est pleine
Y trouve parmi ses douleurs
Ton regard, dans ces chères fleurs,
Et dans leur parfum—ton haleine!

Of a Prison

The sky above the roof is so blue, so calm ...
A tree above the roof gently rocks its top ...
The bell one sees in the sky, softly rings,
The bird one sees in the tree, plaintively sings ...
My Lord! The Life there is simple and quiet!
This peaceful rumble comes from the city ...
What have you done, oh you, who now weeps endlessly,
Say! what have you done, you, with your youth?

Smoke

Companion of the ether, indolent smoke,
I slightly resemble you ...
Your life lasts a moment, mind is consumed,
But we come forth from fire.
Man, in order to exist, must gather ashes,
while on his knees.
No longer caring, and never descending to earth,
Let us vanish!

Here is the elm tree that rocks
Its shadow on the path;
Here is the young wild rosebush,
The forest, where silence slumbers,
The stone bench, where at eventide
We love to sit.
Here is the fragrant canopy
Of ebony trees and lilacs,
Where, when we became tired,
Together, my beloved,
Under garlands of flowers
We evaded the heat of day.
The air is pur, the grass is fragrant ...
Nothing, nothing at all has changed ...but you!

May

It is a month, dear exiled one,
Since you went away, far from my sight,
and I have seen lilacs blooming
With my pain still disconsolate.
Alone, I flee this clear and lovely sky
Whose intense radiation troubles me,
For the misery of the exile is deepened
By the splendour of life reborn.
In vain the sun has smiled,
To Spring I close my door,
And I wish only that one should bring me
A branch of lilac in bloom,
For the love with which my soul is filled
Despite its anguish would find
In these lovely flowers your image,
And in their fragrance,—your breath!

Der Musikant

Wandern lieb ich für mein Leben,
Lebe eben wie ich kann,
Wollt ich mir auch Mühe geben,
Passt es mir doch gar nicht an.

Schöne alte Leider weiß ich,
In der Kalte, ohne Schuh
Draußen in die Saiten rei ich,
Wei nicht, wo ich abends ruh.

Manche Schne macht wohl Augen,
Meinet, ich gefiel' ihr sehr,
Wenn ich nur was wollte taugen,
So ein armer Lump nicht wr.

Mag der Gott ein'n Mann beschenken,
Wohl mit Haus und Hof versehn!
Wenn wir zwei zusammen wren,
Mcht mein Singen mir vergehn.

Die Nacht

Nacht ist wie ein stilles Meer,
Lust und Leid und Liebesklagen
Kommen so verworren her
In dem linden Wellenschlagen.

Wnsche wie die Wolken sind
Schiffen durch die stillen Rume,
Wer erkennt im lauen Wind,
Ob's Gedanken oder Trume?—

Schlie ich nun auch Herz und Mund,
Die so gern den Sternen klagen:
Leise doch im Herzensgrund
Bleibt das linde Wellenschlagen.

The Musician

Journeying is my life's love,
and I live as I may,
and were I to exert myself,
it would not suit at all.

Beautiful old songs I know
and shoeless, in the cold,
I pluck my strings in the open,
know not where at eve I'll rest.

Many a beauty gives me looks,
says she would fancy me
if I'd make something of myself,
were not such a beggar wretch.

May God give you a husband,
provide a house and home.
If we two were together,
my singing might then end.

The Night

Night is like a quiet sea,
joy and sorrow and love's lament
sound so confusing in the soft
splashing of the waves.

Wishes are like clouds,
they navigate through quiet spaces,
who recognizes in the soft wind
Whether they are thoughts or dreams?

I close my heart and lips,
so given to reproaching the stars,
deep in my heart softly
lingers the splashing of waves.

Der Stänchen

Auf die Dächer zwischen blassen
Wolken schaut der Mond herfür,
Ein Student dort auf den Gassen
Singt vor seiner Liebsten Tür.

Und die Brunnen rauschen wieder
Durch die stille Einsamkeit,
Und der Wald vom Berge nieder,
wie in alter, schöne Zeit.

So in meinen jungen Tagen,
Hab ich manche Sommernacht
Auch die Laute hier geschlagen
Und manch lust'ges Lied erdacht.

Aber von der stillen Schwelle
Trugen sie mein Lieb zur Ruh,
Und du, fröhlicher Geselle,
Singe, sing nur immer zu!

Der Schreckenberger

Aufs Wohlsein meiner Dame,
Eine Windfahn ist ihr Panier,
Fortuna ist ihr Name,
Das Lager ihr Quartier!

Und wendet sich weiter,
Ich kümme mich nicht drum,
Da draußen ohne Reiter,
Da geht die Welt so dumm.

Statt Pulverblitz und Knattern
Aus jedem wüsten Haus
Gevattern sehn und schnattern
Alle Lust zum Land hinaus.

Fortuna weint vor Ärger,
Es rinnet Perl auf Perl.
"Wo ist der Schreckenberger?
Das war ein andrer Kerl."

Sie tut den Arm mir reichen,
Fama bläst das Geleit,
So zu dem Tempel steigen
Wir der Unsterblichkeit.

The Serenade

From pallid cloud the moon
looks across roofs,
in the street, a student
sings at his love's door.

And again, fountains murmur
in the still and loneliness,
and the woods on the mountain
murmur, as in good old times.

So, in my young days,
often on a summer's night,
I too plucked my lute here
and invented merry songs.

But from that silent door
my love has been taken to rest.
As for you, happy man,
just sing on, sing on!

Here is a toast to my lady,
a weathervane is her banner,
Fortune is her name,
the camp her dwelling!

And if she leaves me,
I don't care,
What is the outside world
without a fearless rider?

Instead of flashing and rattling
from every deserted house,
you hear old wise acres talking and
chattering all the pleasure of the world to death.

Fortune is weeping in vexation,
the tear fall down her cheeks.
"Where is the Schreckenberger?
He was a real man."

She offers her arm to me,
the trumpets of fame accompany us,
and so we ascend together to
the temple of immortality.

Variation on the Word *Sleep*

I would like to watch you sleeping,
which may not happen.

I would like to watch you,
sleeping. I would like to sleep
with you, to enter
your sleep as its smooth dark wave
slides over my head

and walk with you through that lucent
wavering forest of bluegreen leaves
with its watery sun & three moons
towards the cave where you must descend,
towards your worst fear

I would like to give you the silver
branch, the small white flower, the one
word that will protect you
from the grief at the center
of your dream, from the grief
at the center. I would like to follow
you up the long stairway
again & become
the boat that would row you back
carefully, a flame
in two cupped hands
to where your body lies
beside me, and you enter
it as easily as breathing in

I would like to be the air
that inhabits you for a moment
only. I would like to be that unnoticed
& that necessary.

‘Variations on the Word Sleep’
by Margaret Atwood was originally published in
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Acknowledgement

Well, this is it! There were so many twists in the road to my University career, and many yet to come in my twisted life's path! My journey would have been unbearable without the presence of many people.

First off is my family, Sue, Rosaire, James, and Amy: its been quite a year, eh? Thank you very much for your unconditional and exceptionally strong support; I love you guys more than words could ever express!

Scott: I swear I'll make it to Vancouver before my live is over! Thanks a lot for your love and support; you're my long-distance life-line. Cory: I'm okay, you're okay, right? Your presence in the last year has been very much appreciated, even if I can't say so enough. By the way, you said it wrong; it's HoHoBa! Nina, my Bunny-Buns: a better room mate, soul mate, pasta-mate, and goddess could never be found! ——love Pooky Lenesque!

Shonda: the voice of frankness and honesty, thanks for everything. Opera would've been unbearable without you and remember: "Tell him he is a nice cat... Tell him he is a pretty cat!" "I will feed him!"

Julie: Glad you started shaving, it was unreal! You are a sweetheart! How's this outfit, huh? Love you!

And for everyone else: Carmen (3 weeks to get cable is pretty good don't you think?); Karyn (opera, musical theatre? try psychology—there's less mental anguish!); Mike (How's Wednesday?); Jody (just listen to this!); John (this one's for tenors who do think!); Gaitaine (How 'bout that Buddhism paper!); Sharon (My spider sense was tingling today...); and everybody else whose around school and my life!!

Harold, thanks for 3 years of continuing support, and for asking me every other lesson if I was 22 or not, or whether I'd heard the PRISONER'S chorus or not!

And for Corey, Paul, Allison and Amritha for making this recital possible.

Thanks again everyone!

In Recital

Shandra Taylor, saxophone

assisted by

Sylvia Shadick-Taylor, piano

Sunday, February 20, 1994 at 1 pm

Dix Figures a Danser (1962)

Bransle
Pavane
Intermezzo
Complainte
Gaillarde
Virelai
Rigaudon

Pierre Max Dubois
(b. 1930)

Eulogy (1988)

to the memory of Yuichi Ohmuro

Howard Sandroff
(b. 1948)

Scaramouche (1937)

Vif
Modéré
Brazileira

Darius Milhaud
(1892-1974)

Intermission

Vocalise (1915)

Sergei Rachmaninoff
(1873-1943)

Le Chant du Veilleur (1933)

for mezzo-soprano, alto saxophone and piano

Michelle Wylie, soprano

Joaquin Nin
(1879-1949)

Chanson et Passepied (1951)

Jeanine Rueff
(b. 1922)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Taylor.

Convocation Hall, Arts Building



Department of Music
University of Alberta

In Recital

Kent Sutherland, euphonium

with

Helen Stuart, piano

Monday, February 21, 1994 at 8:00 pm

Sonata No. 5 (1733)

Adagio

Allegro e spiritoso

Alla Siciliana

Allegro assai

Johann Ernst Galliard

(c.1687-1749)

Vocalise, Op. 34, No. 14 (1915)

Lentamente e molto cantabile

Sergei Rakhmaninov

(1873-1943)

Break

Concerto in B-Flat Major, K. 191 (1774)

Allegro

Andante ma Adagio

Rondo—Tempo di Menuetto

Wolfgang Amadeus Mozart

(1756-1791)

Summer Nocturne (1983)

David Uber

(b. 1921)

Convocation Hall, Arts Building



Department of Music
University of Alberta

Northern Alberta Honor Band Concert

Jointly sponsored by
National Music, Ltd.

**Saturday, February 26, 1994
at 7:00 pm**

**Convocation Hall
Arts Building
University of Alberta**

Program



Department of Music
University of Alberta

Program to be drawn from:

Colonial Song

Percy Aldridge Grainger

Salvation is Created

Pavel Tchesnokov
Arr. Erickson

Colonel Bogey

Kenneth J Alford

La Bamba de Vera Cruz

Sea Songs

R Vaughan Williams

A Festival Prelude

Alfred Reed

Northern Alberta Honor Band, 1994

Flute

Tim Downing
Angela Finley (piccolo)
Lorien Follack
Jody Gwartney
Karola Ignacz
Christie Kalamontsos
Monique McCardle
Jennifer Serafinchan
Kim Young

Clarinet

Heather Bangard
Erin Bereska
Tannis DeBock
Tina Dubois
Carin Dueck
Odessa Fallowfield
Candaca Gano
Dana Kapalka
Lea Patterson
Andrea Smith

Bass Clarinet

Jennifer Strilchuk

Alto Saxophone

Jon Baptiste

Johanna Crowther

Chrissie Irla

Dean Mumby

Serinda Payne

Tenor Saxophone

Allen Gould

Isaac Simpson

Baritone Saxophone

Chris Trudzik

Oboe

Shelly Megison

Bassoon

Craig Schlegelmilch

Trumpet

Connie Behrens

David Claypool

Quennel Delhameau

Kiely Griffin

Sherilyn Moisan

Kirsten Olsen

Gregg Panich

Horn

Lya Noon

Henna Pappas

Ryan Ratzlaff

Mark Woollver

Euphonium

David Newman

Trombone

Jeff Marks

Mark McKellar

John Thebeau

Tuba

Noel Adams

Drew Bowering

Dalla Thoma

Theresa Thornborough

Bass Guitar

Todd Sikkes

Percussion

Mitch Crus

Tyson Wells

Alistain Wilkinson

Upcoming Events:

Friday & Saturday, at 8 pm
March 4 & 5, 1994
Convocation Hall

Mozart Opera Gala: fully staged scenes from *The Magic Flute*, *Così fan tutte*, and Act II from *The Marriage of Figaro*. Alan Ord, director. Performers are students from Opera Workshop.
Admission: \$5/adult, \$3/student/senior

Tuesday, at 8 pm
March 8, 1994
Convocation Hall

Orchestral Winds Concert. Fordyce Pier, director. Program will include works by Morawetz, Husa and others. Admission: \$5/adult, 3/student/senior

Sunday, at 2 pm
March 13, 1994
Convocation Hall

Faculty Recital: Tanya Prochazka, cello, and Stéphane Lemelin, piano. Program will include works by Mendelssohn, J S Bach and Saint-Saëns. Admission: \$7/adult, \$5/student/senior

Sunday, at 8 pm
March 13, 1994
Convocation Hall

Academy Strings Concert with soloist Jonathan Craig, viola. Norman Nelson, director. Program will include works by Telemann, Hindemith, Lars-Erik Larsson and Bartók. Admission: \$5/adult, \$3/student/senior

Tuesday, at 8 pm
March 15, 1994
Convocation Hall

Faculty Recital: Jonathan Craig, viola, with Marijke Roos, piano, and Joowon Kim, cello. Program will include works by Mozart, J S Bach, Britten and Brahms. Admission: \$7/adult, \$5/student/senior

Wednesday, at 12:10 pm
March 16, 1994
Convocation Hall

Noon-Hour Organ Recital Series will present German organist, Joachim Vogelsänger from Düsseldorf, Germany. Program: TBA
Free admission.

Wednesday, at 8 pm
March 16, 1994
Convocation Hall

Student Composers' Concert. A recital of recent works by student composers at the University of Alberta. Free admission

Sunday, at 4 pm
March 20, 1994
Convocation Hall

The University of Alberta Camerata Singers. László Nemes and Joy Anne Murphy, conductors. Program will include works by Haydn, Mendelssohn, Raminsh, Reger and Vivaldi. Free admission

Sunday, at 8 pm
March 20, 1994
Convocation Hall

Faculty Recital: Helmut Brauss, piano. Program will include works by Mozart, Reger and Schubert. Admission: \$7/adult, \$5/student/senior

Monday, at 8 pm
March 21, 1994
Convocation Hall

Master of Music Recital: Raj Nigam, percussion. Program will include works by Milhaud, Bach, Colgrass and others. Admission: Non-perishable goods for the Edmonton Food Bank.

In Tune

Words on Music

March-April, 1994

Volume IV Number 4

In this issue:

- TriBACH Artistry-in-Evidence!
- Profile: Fordyce Pier
- Distinguished Visitor: Eugene Corporon
- New Music Festival
- Visiting Artist: John Lowry



**Department of Music
University of Alberta**

Message from the Chair

I confess that my last column was a somewhat gloomy one. With the University's restructuring document coming in a few days and a provincial budget still to be announced, and 19.7% cuts to Advanced Education confirmed, I suppose there is no reason why this month's column shouldn't be just as gloomy. But a number of things have happened in the past few months to brighten our spirits and encourage us in what we are doing.

Last column I mentioned a series of student ensemble concerts I was planning to attend. They turned out to be of such uniformly excellent quality that I had Chris Helman, our electronics technician, make up a sampler tape to send out to various University dignitaries, whose notes suggest that they enjoyed the performances as well. The high standards reflect the hard work and dedication of the ensemble directors and their students, of course, but also result from the fact that our BMus student body has grown from 85 to 105 students this year and that improvements have been made to admission requirements for the BEd program. These are all encouraging and satisfying developments.

This has also been a rich and satisfying year for students interested in working with visiting artists. Singers had a chance to sing for Emma Kirkby in the fall and Edith Wiens in January, pianists have had several opportunities over

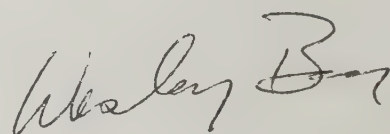
the past few months to have their work scrutinized by touring professionals, and in other areas the saxophonists had a very successful meeting with John Sampen of Bowling Green University, the oboists with Lawrence Cherney, and trumpet students with Jens Lindemann and Alan Gilliland.

You might ask why a twenty-minute encounter with a musician in a three-hour session, after which that person leaves town, perhaps never to come back, can be useful to an aspiring musician. I couldn't attend all of the masterclasses, but I did sit in on the afternoons in which Edith Wiens, on campus thanks to the TriBACH Artist in Residence Endowment Fund, worked with singers while her accompanist, Rudolf Jansen, coached the pianists.

At least two students told me afterwards that they had contemplated quitting after the experience, not because it was unpleasant, but because the artistry exemplified by these two musicians seemed for a moment almost unattainable. But they are still walking the halls, having overcome that initial reaction and now practising harder than ever, with a clearer idea of where they are heading. And the subsequent recital in Convocation Hall was, according to most people I have talked to, one of those rare experiences when the spirits of both artists and audience soar in a way that provides inspiration and

encouragement for the daily routines that inevitably follow.

So we continue to take satisfaction in the accomplishments of our faculty members and their students and to be grateful for the help of our many friends who support us through volunteer efforts, donations, and attendance at concerts. We look forward to meeting the needs of our students through the development of new programs, like the five-year combined degree in music and education that we have been working on for the past two years and that we hope will make its way through the approval process very soon. And we are confident that music, the fine arts, and the humanities will continue to be seen as an essential part of a good education and a wholesome society.



In Tune: Words on Music is published bi-monthly by the University of Alberta Department of Music, 3-82 Fine Arts Building, Edmonton, Canada T6G 2C9, (403) 492-3263, FAX 492-9246. Letters to the Editor are welcome. Editor-in-Chief: W Berg. Managing Editor: B Musselman.

— Fordyce Pier —

Recently, we were playing a brass quintet “gig” with Fordyce (Duke) Pier, when we realized that all the members of the quintet had at some point been students of his. Duke was surprised and a little touched when we pointed this out to him. It struck us that Duke was partly responsible for the high quality of playing and level of professionalism evident in the group. Afterwards, we decided it was a good idea to write about the profound effects that Duke has had on the musical community in Edmonton and throughout Alberta.

Fordyce Pier was born in Chicago, but was raised in Albuquerque, New Mexico, from the age of nine. He received a Bachelor of Fine Arts degree from the University of New Mexico. His studies in

music continued at Yale, where he earned his Master’s, completing his education with a Doctoral degree from Boston University. Duke studied trumpet with James Whitlow, Robert Nagel, Armando Ghitalla, and Roger Voisin. He was particularly inspired by two summers in the orchestral program at the Aspen Summer Music School. There, he was exposed to faculty members of the Juilliard School and composer Darius Milhaud.

Duke Pier came to the University of Alberta in 1973, answering an ad that asked for a “horn or trumpet player who could do bands”. Duke has created an atmosphere in the music department that has grown beyond this job description. In larger music departments, there is often one person who

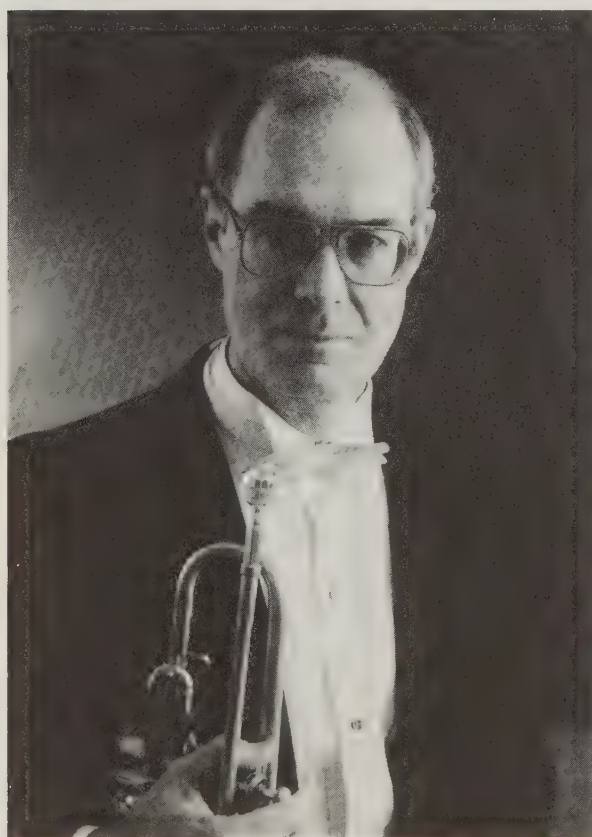
conducts bands and one that teaches trumpet. Although he wishes that he had more time to spend on each of these areas, Duke feels very fortunate to have had the opportunity to pursue two of the things he loves most in music.

Duke has many responsibilities inside and outside the music department. He conducts the University of

Alberta Wind Ensemble as well as the Symphonic Winds while Malcolm Forsyth has been on sabbatical. Duke also teaches conducting, brass techniques and chamber music. This month, he has arranged for distinguished American conductor Eugene Corporon to visit the music department. Duke teaches all trumpet students at the University, and has given recitals every year of the twenty that he has been here. He is a valuable friend and advisor to many students within the department.

These activities constitute only a small part of his workload. Since the majority of the music students come from high school music programs, it is essential that Duke keep close ties with them. He achieves this partly by adjudicating at music festivals. In 1992-93, Duke heard an astounding 250 high school and junior high bands. Duke also appears as a guest conductor and trumpet clinician. On average, Duke will see 1,000 high school and junior high music students through his adjudications and clinics. Other activities include his appearance as a Yamaha clinician and as a member of the Board of the Alberta Band Association for eight years, including two as President.

Duke is in demand as a clinician throughout the prairie provinces, as well as into the USA. He sees these trips as an excellent opportunity to promote the University of Alberta and to recruit students to the music department.



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Pier Profile continued

Another pet project of Duke's is the Northern Alberta Honor Band, which he organizes and conducts. This yearly event brings together talented high school players from Northern Alberta. This is a valuable learning experience for students, as it allows them to meet other high school students from Alberta. Players also have the rare opportunity to rehearse with a guest conductor, and to play challenging music to which they might not otherwise have access.

These responsibilities are enough to fill anybody's day, but Duke continues to be an active performer as well. He was an extra in the Edmonton Symphony Orchestra for ten years and now freelances throughout Alberta. These additional activities help to keep Duke in close contact with the professional players in Alberta. Some other performing highlights have been sabbaticals to Germany and France. Also in 1990 Duke made a guest appearance as soloist with the Sapporo Symphony in Japan.

Distinguished graduates from the department are another

testament to Duke's influence on the musical community. He has influenced Edmonton musicians Chris Taylor, Gerry Onciul and John McCormick, who are all members of the ESO. Teachers Robin Speers, Murray Smith and Jodie Missal have gone on to have a profound influence on the public school system.

Over the past twenty years, Duke has seen many changes in the music department. Although the size of the faculty has not changed, he points out that the academic side of the department has become much stronger. Because students coming out of high school have more educational options, Duke feels that recruiting has become a much larger part of his job. In the future, Duke would like to see the department include the areas of improvisation, MIDI technology, music business, and entrepreneurial approaches to marketing and presenting performance ensembles. Because it is such an important resource for all Albertans, Duke remains optimistic that the department will continue to thrive in times of fiscal restraint.

Duke has worked tirelessly to improve the wind department and his work is reflected in the fine graduates and current students of the University music program.

Submitted by Allan and Krista Gilliland

Fordyce Pier conducting the Symphonic Wind Ensemble



Kilburn Encounters Series a Success

The Department of Music would like to express its sincere appreciation to all participants of the 1993-94 Kilburn Encounters Concert Series for making this season such a musical success. Plans for the 1994-95 series will begin in April. Any suggestions for next season, or comments on this year's season, should be directed before April 1 to William Street, Department of Music.

1993-94 Kilburn Encounters Participants:

Helmut Brauss, piano
Cheryl Cartmell, publicity
Lawrence Cherney, English horn & oboe
Stella Chooi, administration
Jonathan Craig, viola
Malcolm Forsyth, artistic director
Chris Helman, technician
Joowan Kim, violoncello
Peter Jancewicz, program notes
Richard Lalli, baritone
Stéphane Lemelin, piano
Norman Nelson, violin
Dianne New, violin
Debra Ollikkala, voice
Tanya Prochazka, cello
Marijke Roos, piano
Janet Scott-Hoyt, piano
William Street, saxophone & artistic director
Shelley Younge, flute & piccolo

TriBACH Artistry-in-Evidence!

In retrospect the 1994 TriBACH week resembled a visit from a rare and distant comet: a period of long anticipation (almost two years) calculating its trajectory, plotting its progressand then suddenly it was here. For a week it blazed and then, just as suddenly, it vanished. While it was here, we enjoyed some of the most celestial music-making from two very down-to-earth artists, soprano Edith Wiens and pianist Rudolf Jansen. Whether on the concert stage or in the informal surroundings of two very well attended master classes, they set the highest professional standards of musicianship and empathy. The opening night concert at the Jubilee Auditorium was attended by representatives of the TriBACH Board, donors, friends and faculty of the Department, sitting together *en bloc*; the reception afterwards saw many of the orchestra members mingling with other guests. The two master classes were memorable, both for singers and pianists. The final recital in Convocation Hall, according to the Edmonton Chamber Music Society (our co-sponsors), was one of the best attended of their entire series. Here are some impressions and conversations of that week.

...With exquisite high notes and gentle lyricism, her sense for the work lit up (pardon the pun) Britten's *Les Illuminations* (David Baker, Edmonton Journal).

"...Good morning, Ms Wiens. Can we get you anything for your hotel kitchen, any special food, coffee?Oh, please don't worry. I've already bought milk and bread from the store so I've settled in wonderfully, thank you."

"...Ms Wiens, how do you know what to say to a student who has just sung for you in a master class? How do you know what it is they need?.....If you love people, if you love music, you will know what to say, you will know what they need to hear."

"...It is going to be so much easier to teach my voice students now that they have heard Edith Wiens communicate the meaning of a song."

"...You know, when Rudolf Jansen plays with Edith Wiens, he is such an *equal* partner, I've never seen an accompanist given such recognition by a singer before..."

"...when they finished [Richard Strauss'] 'Wiegenlied' I didn't want to break the spell, I didn't want to BREATHE..."

"...when Edith sings 'If you only had a moustache' I like to put a false moustache in my pocket before I begin to play, and then take it and put it on just as she's turning around to point a finger at me, you know, the part where she sings 'Because he was jilted, you know.'" It breaks her up every time, but then CBC was recording this concert, so I had to behave myself..."

People who knew Edith Wiens from her years in Winnipeg or Vancouver - and there were many - greeted her, and were received, as an old friend; those who had never met her before felt as if they had just become a friend. Her charm and sincerity left no-one unmoved.

...when they finished [Richard Strauss']
"Wiegenlied" I didn't want to break the spell, I didn't want to BREATHE..."



Edith Wiens

25th Anniversary Celebration of the U of A Concert Choir

1995 marks the 25th Anniversary of the formation of the U of A Concert Choir. In recognition of this milestone, the current members of the ensemble are planning a weekend reunion for March 1995.

Activities being planned include a closing performance by attending Alumni, under the direction of former Concert Choir conductors. We're hoping the weekend will be an enjoyable time for renewing old acquaintances, reliving past memories and sharing a rewarding choral experience.

So, watch for more detailed information concerning the date, specific activities and schedule in the September-October issue of **In Tune**.

If you have any information that would help us to contact any former choir members, or if you wish to be sure your name appears on the mailing list for the reunion, please contact us at the Department of Music. Written correspondence should be addressed to "Concert Choir Reunion Committee"; personal inquiries can be directed to Dr. Debra Cairns Ollickala at 492-2384 or 492-3263. We hope to

be able to contact all Concert Choir alumni and would welcome any assistance you could provide.

We hope to see you at the U of A in March 1995 for this choral celebration.

Hello Class of 1992!

Well, I decided that it was high time that I finally started acting out my "Class Representative" duties.

This short letter is to bring you greetings and to ask you for information. Although I have talked to many of you since graduation, I am anxious to hear from all of you, and to hear about what new endeavours we have all embarked upon. I will be publishing a short newsletter, so we can update each other and keep in touch.

So your task is an easy one. Just write me a short note and say what you have been doing (musically and non-musically). If you know of news of other classmates, pass that along too, in case I don't receive anything from them.

I would like to hear back from all of you within a few months. Please take a moment to take part in this - it will be interesting to know what all of us are doing presently.

Until the end of April 1, I may be reached at:

#407, 3464
Hutchinson Street
Montreal, Quebec
H2X 2G6

Or, if you would prefer to give me a quick call: (514) 281-9653.

During the summer or any other time, I can always be reached through:

59 Spruce Avenue
Sherwood Park, Alberta
T8A 2B7

Thanks,
Tammy- Jo Mortensen



A typical Concert Choir rehearsal in the 1970s.

If you would like space in **In Tune** to contact a particular music group, call 492-0601 for more information.

Student and Alumni Activities

Lillian Buckler (MMus 1984) currently maintains a busy studio in her home in River Heights, Winnipeg, Manitoba, as well as teaching courses in piano and theory for the Preparatory Studies Division of the School of Music. She has had extensive experience in working with children. Earlier professional experience includes her years as Secretary and Founding Member of the Yukon Arts Council, pianist for Whitecourt Drama Club productions, and producer of the classical music program 'Sinfonia' for CJSR Radio in Edmonton. **John Nagy** (BMus 1979, BEd 1983) is living in Brisbane, Australia, and playing with the Brisbane Symphonic Band. He also freelances as a jazz musician. As an employee of the Department of Education, John teaches instrumental music to primary and secondary students, as well as conducting concert and stage bands in the Brisbane North region.

Lauressa Pawlowski (BMus 1986) has graduated with a Masters of Music in voice at Indiana University in Bloomington, Indiana, 1993.

James Pfeiffer (BMus 1983) has been director of Worship Arts at St. Andrews Episcopal Church in Kansas City, Missouri since September 1993.

Gillian Sanderson (MMus 1980) is teaching music history at Malaspina College, Duncan, as well as working as a counselor and music therapist with handicapped people and private clients. **Judith Sills** (BMus 1968) has been recently appointed Elementary Music Consultant for Edmonton

Public Schools. She has been a music specialist with Edmonton Public Schools for 25 years. A well known clinician across Canada, Ms. Sills is currently National President of Music for Children - Carl Orff Canada.

The University of Alberta Madrigal Singers participated in the annual Christmas Radiothon in December. Co-sponsored by the Edmonton Christmas Bureau and CBC, this year's Radiothon raised around \$80,000 for various support projects. April 29-30 are the dates of the 5th University Choir Festival in Lethbridge, featuring the chamber choirs from the University of Calgary and Lethbridge as well as the Madrigal Singers. This year's guest conductor is Dr William Baerg of Concord College in Winnipeg. The Madrigal Singers have been invited to perform at the Association of Canadian Choral Conductors' biennial Podium '94 conference in Saskatoon, May 19-22. The choir will be premiering a CBC-commissioned work by U of A lecturer Garth Hobden, as part of a CBC broadcast-concert featuring university chamber choirs from the three prairie provinces.

The University of Alberta Saxophone Quartet will be featured at the Region 9 Conference of the North American Saxophone Alliance, held from February 10-13 in Winnipeg, Manitoba. The Conference, hosted by Professor Ross Ingstrup and the University of Manitoba will present

masterclasses, solo and ensemble performances and a concert with the Winnipeg Symphony Orchestra featuring French saxophonist Jean-Marie Londeix. University of Alberta saxophonists Rosemarie Siever, Derek Tuba and William Street will join Monsieur Londeix for performances with the *Ensemble International de Saxophones*, which is composed of former students of the Bordeaux (France) Conservatory of Music.

The Madrigal Singers will be presenting their annual fundraising Dinner Concert on **Saturday, March 12** in the Wedgewood Room of the Hotel Macdonald. The evening's entertainment features the talents of individual choir members during the dinner hour, followed by a post-dinner mini-concert by the choir. The choir is raising funds for a planned European tour in the spring of 1995. Tickets are \$55, with half of the ticket price designated as a tax-deductible donation to the choir. Tickets are available from choir members and from the Department of Music office, 492-0601.

New Music Concert

A recital of recent works by student composers at the University of Alberta.
March 16, 1994, beginning at 8 pm in Convocation Hall.

Faculty Activities

Violet Archer has received The Twentieth Century Award for Achievement by the International Biographical Centre - this award cannot be repeated for another hundred years. She has also been nominated as an International Woman of the Year for 1993/94 by the International Biographical Centre. A new composition by **Howard Bashaw** was recorded at The Banff Centre for the Arts this past January. Commissioned through the Canada Council by guitarist Tatjana Kukoc (Cologne) and bassist Niek de Groot (Amsterdam), the work is for live guitar with five recorded guitar tracks and live bass with five recorded bass tracks. The recording is scheduled for release in the summer of '94 on the *Al Segno* label in Cologne. With an underlying theme of multitrack guitar, the CD will also include *Electric Counterpoint* by Steve Reich (for 15 guitars; all recorded by Tatjana Kukoc), and *Mummychogs* by Stephen Funk Pearson (for four guitars; all recorded by Tatjana Kukoc). **Robert de Frece** presented a workshop entitled "Orff-Schulwerk: Music Education for the Whole Child" to 200 teachers in Seattle, Washington on January 21 and 22. The workshop was sponsored by the Washington State Chapter of the American Orff-Schulwerk Association. **Marnie Giesbrecht** completed recordings of Canadian organ music for two compact discs to be released this spring. *Dancing Ice: Canadian Organ Music* includes G. Krapf's *Totentanz: Episodes and Fugue on a 17th*

Century Folksong; J. Kloppers' *Concerto for Organ, Strings and Tympany*; *Duet Suite: From the Memoirs of a Canadian Organist*; and B. Cabena *Variations on an Original Theme for Organ Duet*. The duets were recorded with Joachim Segger, Associate Professor of Music, The King's University College, DMus candidate, U of A. The second compact disc is for the Edmonton Composers' Concert Society, which will be released in time for the third Edmonton New Music Festival in May. Dr Giesbrecht recorded *Five Preludes for Organ* by R. Hannah and *Christ lag in Todesbanden* by Reinhard Berg. Both discs are recorded and produced by the Arktos Recording company. In January, **Alan Ord** performed as guest artist with the Edmonton Symphony Orchestra. He sang "The Catalogue Aria" from *Don Giovanni* by Mozart and "Per questa bella mano", a concert aria for bass and string bass (Jan Urke) also by Mozart. In addition, he also sang the aria "Il lacerato spirito" from *Simon Boccanegra* by Verdi. During a sabbatical trip to several European choral centres this fall, **Leonard Ratzlaff** joined the Stuttgart Kammerchor conducted by Frieder Bernius in several performances of Brahms' *Ein deutsches Requiem*. In January, Ratzlaff travelled to New York as a member of the Robert Shaw Festival Singers for a performance of the Britten *War Requiem*, under Shaw's direction, at Carnegie Hall. **Harold Wiens** gave recitals in Three

Hills and Grande Prairie in February and will be adjudicating in Lac St. Anne in March.

Congratulations to **Dr Debra Cairns Ollikkala**, **Dr Stéphane Lemelin** and **Dr Marnie Giesbrecht** who have been promoted to Associate Professor, and to **Dr Michael Roeder** who has been promoted to Full Professor.

Scott Whetham, tuba, will be performing on Thursday, March 31, 8:00pm at Muttart Hall, Alberta College. Free Admission.

Many of our staff, students, and graduates teach at Alberta College and will present many recitals and concerts throughout March and April. Call Alberta College Conservatory of Music at 425-7401 for details.

Visiting Artist: John Lowry, violin

Calgary-based violinist John Lowry will join forces with University harpsichordist Richard Troeger to present a recital of works by J.S. Bach in Convocation Hall, Wednesday, April 6, at 8:00 pm.

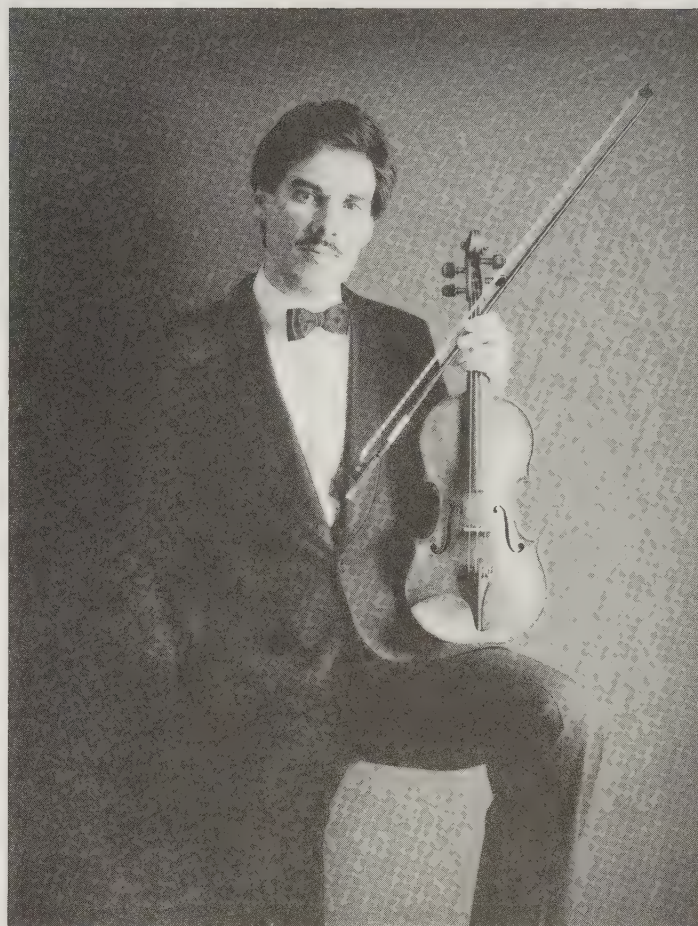
The program will include two Sonatas, in G Major and B Minor for Violin and Harpsichord. The harpsichord part in these works is a fully written-out obbligato rather than the more usual continuo support in which the player improvises an accompaniment on a bass line. Thus, the harpsichord is a full partner to the violin line; and in fact, the G major Sonata includes a movement for harpsichord solo. These pieces are among the first in which the keyboard is given an obbligato role.

Also on the program is the Partita in B Minor for solo violin. Just as Bach enlarged the keyboard role in the Sonatas for Violin and Harpsichord, he performed an equal *tour de force* in writing six solo works

for the violin with no accompaniment at all. These works, of which the B Minor Partita is one, manage to suggest polyphony to such a degree that the composer would often play them at the keyboard, adding in full the parts that the violin writing implies. (Bach's Sonata in D Minor for keyboard is, in fact, an arrangement of the Sonata in A Minor for solo violin.)

As a lyrical contrast to the dramatic B Minor Violin Partita, Richard Troeger will perform the Partita in B Flat Major. This is a singing and brilliant work that is at home on any keyboard -- harpsichord, clavichord, or piano.

Violinist John Lowry is Associate Concertmaster of the Calgary Philharmonic; from 1988-93 he led the Kensington Sinfonia, a Calgary-based chamber orchestra which was frequently heard on local and national CBC Radio. He has performed extensively as a solo and ensemble musician, and has taught at the University of Manitoba, University of Lowell, Mass., and the Courtenay Youth Music Centre.



John Lowry

Richard Troeger has taught at the University of Alberta since 1989, beginning here as a Canada Research Fellow. A performer on the harpsichord, clavichord, and fortepiano, he is also a scholar of Baroque and Classical performance practices, and is currently writing a book on instrumental articulation from the seventeenth to the early nineteenth century.



Richard Troeger

March 1994

Department of Music Events

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		1	2	3	4 8 pm Opera Performance Con Hall	5 8 pm Opera Performance Con Hall
6	7	8 8 pm Orchestral Winds Concert Con Hall	9	10	11	12
13 2 pm Faculty Recital: Tanya Prochazka, cello and Stéphane Lemelin, piano Con Hall 8 pm Academy Strings Concert Con Hall	14	15 8 pm Faculty Recital: Jonathan Craig, viola Con Hall	16 12:10 pm Noon- Hour Organ Recital, Con Hall 8 pm Student Composers' Concert, Con Hall	17	18	19
20 4 pm Camerata Singers Concert Con Hall 8 pm Faculty Recital: Helmut Brauss, piano Con Hall	21 8 pm Master of Music Recital: Raj Nigam, percussion Con Hall	22	23 8 pm Symphonic Wind Ensemble Concert, Concert Band and Edmonton Wind Sinfonia, Con Hall	24	25 8 pm Concert Choir Concert Con Hall	26
27 8 pm Stage Bands I & II Concert John L Haar Theatre, Jasper Place Campus, Grant MacEwan Community College	28	29 8 pm Master of Music Recital: Greg Caisley, piano Muttart Hall	30 5:30 pm and 8 pm Chamber Music Concerts Con Hall	31 8 pm Faculty Recital: Scott Whetham, tuba Muttart Hall Alberta College		

April 1994

Department of Music Events

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<i>Events are subject to change without further notice For information, please contact the Department of Music, Fine Arts Building 3-82. Telephone: 492-0601</i>					1 Good Friday	2
3	4 Easter Monday	5 8 pm Concert Band Concert Con Hall	6 8 pm Visiting Artist Recital: John Lowry, violin Con Hall	7 8:30 pm Doctor of Music Recital: Milton Schlosser, piano Con Hall	8 8 pm Madrigal Singers Concert Con Hall	9 8 pm Master of Music Recital: Brent Pierce, Composition Con Hall
10 8 pm University Symphony Orchestra Concert Con Hall	11 8 pm Stage Bands I & II Concert Con Hall	12	13	14 8 pm Master of Music Recital: Michael Coderre, composition Con Hall	15	16
17 8 pm Master of Music Recital: Kathleen Neudorf, soprano Con Hall	18	19 8 pm Doctor of Music Recital: Roger Admiral, piano, Con Hall	20	21	22	23
24	25 8 pm Doctor of Music Recital: Joachim Segger, piano, Con Hall	26	27	28	29	30

Visiting Distinguished Professor and Conductor: Eugene Corporon



Eugene Corporon has been a pre-eminent world figure in wind-band conducting for over 20 years. Beginning his university teaching career at the University of Wisconsin, he subsequently moved to the University of Northern Colorado, Michigan

State University and, in 1987 to the University of Cincinnati College-Conservatory of Music.

In all of these positions, the ensembles with which he worked gained national and international recognition, being sought out for guest appearances at prominent music conferences and music schools throughout the United States and Japan.

In his present position, Professor Corporon has instituted the CCM Wind Symphony recording project, which has since 1989 added nine new discs to the eleven he had recorded with various bands prior to that time. A very important aspect of his work has always been the commissioning and performance of new works for band, and he takes great satisfaction in having given over 20 new works for band their first

performance. Many of these are included on his recordings.

In all of his positions, Professor Corporon has had a major responsibility for the teaching of conducting, usually at the graduate level. At Cincinnati he presides over substantial masters and doctoral programs in wind band conducting. This interest in the development of young conductors has also led him to initiate short-term conducting institutes, usually in the summers, first at Michigan State and now at Cincinnati. In these two-week intensive courses, other prominent guest conductors join with him to explore the many aspects of conductor preparation, ranging from spiritual to the pedantically technical. A valuable feature of these unique ensembles is to serve as a practical vehicle for the participants to practice what they are learning.

Professor Corporon is co-editor of two standard reference catalogues, *Wind Ensemble/Band Repertoire* (1984) and *Wind Ensemble Literature* (1975). He is also the co-host with Barry Green on the videotape *The Inner Game of Music*, which focuses on overcoming mental obstacles and achieving one's full potential as a performer.

The Inner Game will form one of the components of Professor Corporon's visit to the University of Alberta. He will offer two sessions, one on the general theory of *The Inner Game* (Fine Arts Room 1-23, 3:00pm, Monday, March 14) and

another, specifically designed for conductors entitled, *The Inner Game of Rehearsals* (Fine Arts Room 1-23, 7:30pm Tuesday, March 22). Conductors (and others with a performance interest) from the community at large are urged to join us.

Then, of course, the University's Symphonic Wind Ensemble and Concert Band will profit from rehearsals with Professor Corporon, culminating a concert in Convocation Hall on Wednesday, March 23 at 8:00 pm. He will also visit the Department of Music's conducting classes.

Another large component of Professor Corporon's visit is to be an outreach program in which school bands from the area are able to take advantage of his presence here by visiting the University to have a rehearsal under his leadership. Also, while he is here, Professor Corporon will serve as adjudicator for the Northern Alberta Concert and Stage Band Festival, taking place at Festival Place in Sherwood Park on March 17-19.

For further information, and to confirm dates and times given here, contact Dr. Fordyce Pier in the Department of Music at 492-5571.

Organists' News

Stefan Johannes Bleicher, distinguished organist from South Germany, performed a noon hour organ recital on February 16. As part of his visit to Edmonton, he also gave a masterclass on 15th and 16th Century South German organ music, taught the organ improvisation class and performed an evening recital as part of the Musica Festiva Series on February 18 in West End Christian Reformed Church. On March 16, the noon hour organ recital series will present German organist, Joachim Vogelsänger, from Düsseldorf, Germany. Mr. Vogelsänger will also be performing with the Trio Arcangelo Corelli on the Edmonton Chamber Music

Series on March 9. The final noon hour recital on April 6 will make use of a video screen so that audience members can see the performers. Performers will be members of the undergraduate and graduate organ class.

Fourth year Bachelor of Music Honors student Joachim Vette premiered the second movement of a work for Saxophone and Organ by Jacobus Kloppers on the February 2 noon hour recital. Charles Stolte, saxophonist, commissioned the three-movement work, Carolingian Temperaments; the entire piece will be premiered by the duo at the Edmonton New Music Festival in May 1994.

Faculty Recital Series 1994-95

The Department of Music presents an annual series of recitals featuring our faculty performers. These recitals constitute a portion of the research being undertaken by these very talented individuals.

Stéphane Lemelin, piano and Tanya Prochazka, cello
March 13, 1994

Beginning at 2 pm in Convocation Hall

Jonathan Craig, viola
March 15, 1994

Beginning at 8 pm in Convocation Hall

Helmut Brauss, piano
March 20, 1994

Beginning at 8 pm in Convocation Hall

Richard Troeger, harpsichord and John Lowry, violin
April 6, 1994

Beginning at 8 pm in Convocation Hall

Scott Whetham, tuba
March 31, 1994

Beginning at 8 pm in Muttart Hall, Alberta College

Scholarships and Awards

Peter Loughheed Scholarship
Jennifer McAllister

Richard Miller Bursary
Kathleen Neudorf,
Karen Way-McClarty

Shastri Indo-Canadian Institute Scholarship to attend its six week summer programme in India Melinda Cooke

Johann Strauss Scholarship Awards for Advanced Study of Music in Austria
(1994) Esther Chu
(1993) Roger Admiral, Trevor Brandenburg, Scott Godin, Corey Hamm, Kathleen Lotz, Kim Mattice-Wanat

Community Events

Richard Eaton Singers,
March 18 and 19, 8 pm,
Bach Mass in B Minor,
All Saints' Anglican Cathedral, 10039-103 Street. All seats \$20. 473-3737 for more information.

ARMTA and Alberta College present Seymour Bernstein, April 7 and 10, *With Your Own Two Hands: Self Discovery Through Music.* Tickets: \$10/adult, \$7/student/senior. Contact Alberta College Music Office at 425-7401 for details.

Madrigal Singers
Lunchtime Concert at Muttart Hall, Alberta College, Tuesday, April 12 at 12:10pm. Free Admission. Sponsored by CBC.

Sunday at 3 Organ Recital Series: Sharon Becksted and Robin King, Sunday, May 1, 3 pm, Robertson-Wesley United Church, 10209-123 Street. Call 488-5209 for more information.

The Edmonton Youth Orchestra will present concerts at 3 pm on May 15 and 29 in Convocation Hall. \$7.00 Adults, \$5.00 seniors and students. Call 436-7932

Ethnomusicology News

Regula Burckhardt Qureshi, Marsha Padfield, Michelle Bozynski, Kenneth Chen and Brian Cherwick each presented a paper at the 1993 Canadian Society for Musical Traditions/La Société canadienne pour les traditions musicales Conference which was held at the University of Ottawa from November 12-14, 1993. **Qureshi and Cherwick** also conducted workshops on the South Asian sarangi and the Ukrainian tsymbaly, respectively. **Anthony Olmsted** attended the University of Calgary First Graduate Interdisciplinary Conference at Kananaskis on November 15, 1993 where he read a paper on the *Vulnerability of Traditional Musics under the Canadian Copyright Act and International Convention*. His paper was subsequently selected for publication in the forthcoming Conference Proceedings.

Regula Qureshi was in Bombay as one of three international scholars who were invited to speak at a seminar on The Future of Sarangi. The seminar was jointly organized by the Sangeet Research Academy and the Indian Ministry of Culture. It brought together music organizers, musicians, patrons, critics and scholars from all across India. **Qureshi** also videotaped the event for the Archives and Research Center for Ethnomusicology in New Delhi and for the University of Alberta Institute of Ethnomusicology Archives.

Edmonton connoisseurs of Indian music were treated to an

outstanding performance at the World Music Concert: Indian Music and the Eloquence of a New Generation by **Shujaat Husain**, sitar, and **Mohammad Akram Khan**, tabla, at Convocation Hall on January 30. The participation of these highly acclaimed Indian musicians at this inaugural concert of the University's 1994 International Week was made possible by the Shastri Indo-Canadian Institute and the Department of Music.

ETHNOS is resuming its meetings this term. Persons interested in an interdisciplinary exchange of ideas on or illuminating study of music as culture may contact **Kenneth Chen** at the Department of Music or by telephone at 492-3908.

Submitted by Kenneth Chen

Visiting Lecturer

*Christopher Orlo Lewis
Memorial Lecture*

**Friday, March 4, Room 2-34
Fine Arts Building, 3 pm**

Harold Powers is Professor of Musicology at Princeton University. His talk is entitled "Music as Text"; it is a discussion of music being "read" (sc. interpreted) as prose text and prose text being "read" (sc. illustrated) in music. Instances include recent critical interpretations of instrumental music by Mozart and Beethoven and music written to illustrate

Renaissance modal theory; the talk will conclude with a discussion of textbook description and performative realization in the North Indian raga Asavari.

Harold Powers, who holds degrees in piano performance from Syracuse and in composition and musicology from Princeton, also studied music in India for four years. He has published in three widely divergent fields - Italian opera, relationships between theory and compositional practice in European music, and Indian music, including comparative studies of the musics of neighbouring areas. Among his many articles are the encyclopedic and highly praised "Mode" and "India" in the *New Grove Dictionary of Music and Musicians*. Published more recently were " 'La solita forma' and 'The uses of convention' " on Verdi and a book on Puccini's last opera "Turandot" with William Ashbrook, as well as new essays regarding theory/practice relationships in Indian music and in Renaissance polyphony. In 1990 Professor Powers addressed a plenary session at the joint meeting of the American Musicological Society, the Society for Music Theory, and the Society for Ethnomusicology. He recently gave the keynote lecture at a meeting of the German Society for Musicology, and in February he opened a musicological meeting in Indian sponsored by the Sangeet Natak Akademi.

Society for Talent Education: Edmonton Suzuki String Institute

Many times in past years you may have heard the strains of "Twinkle Twinkle Little Star" wafting from Convocation Hall on a Sunday afternoon. Or perhaps in the Fine Arts Building this past July you may have stumbled over some very small musicians with even smaller instruments. These students were attending the Edmonton Suzuki String Institute; a week-long workshop featuring an international faculty of string teachers which was organized by the Society for Talent Education and hosted by the University of Alberta.

The Society for Talent Education (Edmonton) was founded in the fall of 1965 with two Suzuki violin teachers from Japan and about 60 students. A Suzuki cello section was added in 1968, followed by the viola section in 1980 and double bass



Left: Weekly group lessons provide a pleasant social environment for the children to work on the skills they are studying in their private lessons. Often they get to study with a teacher other than their own private instructor during these groups.

in 1986. The school now has 15 teachers and approximately 225 students ranging in age from three years old to young adults. As well, in 1986 the Society began operating Canada's first government-approved Suzuki Kindergarten. In 1990 the Society received approval from the Department of Education to operate the Suzuki Elementary School which presently offers grades 1-4.

Institutes for teachers and students both locally and from all across Canada. In conjunction with its 20th anniversary celebrations, the Society hosted the very successful 1985 International Suzuki Conference in cooperation with the University of Alberta. Large group concerts at Christmas and in the spring, a gala graduation concert in March and many smaller solo recitals are also an important part of the Society's yearly calendar. Many of these events have been possible thanks to the generous hospitality of the University of Alberta's Department of Music.

Submitted by Elizabeth Jones-Cherwick

In addition to providing individual and group lessons throughout the year, the Society also organizes Suzuki Workshops and

Below: Children of all ages meet to play and perform together. The natural motivation this provides for both the younger and older students is a key aspect of Suzuki philosophy.



University of Alberta Mixed Chorus

50th Anniversary, 1994

On March 4 and 5, the University of Alberta Mixed Chorus, under the direction of Robert de Frece, will present its 50th anniversary concerts in the Myer Horowitz Theatre in the Students' Union Building at the U of A. On Saturday, March 5, alumni will enjoy a rehearsal with past UAMC conductors, a banquet, and the evening concert followed by a reception. On Sunday, they will say their farewells at a brunch in the Lister Hall Banquet Room on the U of A campus.

The University of Alberta Mixed Chorus was founded in 1944 under the direction of Gordon Clark, a medical student. In 1947, Professor Richard S. Eaton, Chair of the Department of Music, began an association with the chorus that was to last 21 years. Under his direction, the Mixed Chorus developed into a loyal and cohesive unit. When graduating students begged "the Boss" to form a choir they could join after leaving the university, Professor Eaton formed the University Singers, since renamed the Richard Eaton Singers in his honour.

In January of 1968, Professor Eaton's long association with the Chorus came to an end when he suddenly passed away while on leave. James Whittle, Department of Music Librarian, conducted the UAMC in 1968, 69 and 71. Dr David Stocker, Professor of Choral Music and founder of the U of A Concert Choir, led the Chorus during 1970.

In 1971, the second-longest association with the Chorus began as Dr R E Stephens, Professor of Music Education at the University of Alberta, assumed the position of Conductor of the UAMC. His 15 years with the chorus were interrupted only briefly by a sabbatical leave in 1979, when the Chorus was conducted by Merrill Flewelling.

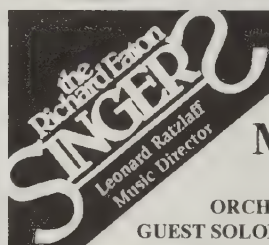
The present UAMC conductor, Robert de Frece, sang in the Chorus from 1967 to 1971 and served on the executive in 1968-69. Dr de Frece has directed the chorus since 1986. In 1988, he formed the Faculty of Education Handbell Ringers, which performs and tours with the Mixed Chorus.

Members of the chorus are from many parts of the world and represent almost every faculty and school on the U of A campus. During the academic year, members rehearse four hours each week. Each year,

old friendships are rekindled and new ones formed. Throughout its history, the Chorus has toured each spring, taking its music to many communities in Alberta, Saskatchewan, British Columbia, the Northwest Territories and the Northwestern United States.

For many past Chorus members, singing in the UAMC is one of their fondest memories of their years at the University of Alberta. Some Chorus alumni have gone on to distinguished careers as conductors. Others have maintained a life-long love of singing and are members of church and community choirs in communities that span the globe. The University of Alberta Mixed Chorus holds an important place in the choral history of Western Canada. Its contribution has been felt around the world, and the 50th Anniversary concerts represent a formal celebration of that achievement.

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Continuing Our 43rd Season

BACH


Mass in B minor BWV 232

Leonard Ratzlaff Conductor

ORCHESTRA: Norman Nelson *Concertmaster*

GUEST SOLOISTS: Linda Perillo *Soprano*; James Fast *Tenor*

Rosemarie Vanderhoof *Contralto*; Gary Relyea *Bass*

Media Sponsor:  CKUA AM-FM

Friday, March 18 and Saturday, March 19, 1994, 8 p.m.

All Saints' Anglican Cathedral, Edmonton

TICKETS: All Seats \$20. ADVANCE TICKETS: Archer's Audio Bookstore;

Aspen Books; The Gramophone; Oliver Music; U of A Dept. of Music office

New Music Festival

Three years ago it seemed unlikely but, indeed, the Edmonton New Music Festival, organized by the Edmonton Composers' Society, survived and continues to provide contact with what has not been very popular in the last fifty years - music by composers most of whom are, unfortunately, alive. The third Festival, whose program consists of fourteen concerts, is scheduled between April 30 and May 8, 1994.

Needless to say, CBC Radio involvement, along with ongoing support of the Alberta Foundation for the Arts, the Winspear Fund, the Edmonton Community Foundation, the City of Edmonton and the U of A Department of Music, was crucial in establishing a solid organizational base for further development of the festival.

It is noteworthy that this year, apart from recording ten concerts, the CBC is entirely sponsoring two recitals featuring violinist Rivka Golani and accordionist Joseph Petric.

At the request of the Toronto CBC producer David Jaeger, Rivka Golani will perform with percussionists Trevor Brandeburo and Rajat Nigam of the Hammerhead Consort. Her recital will include works by Canadian and foreign composers. The Toronto-based Golani has also been invited to give a master class and coach a new music interpretation workshop for student performers, who will present works by

young composers pursuing their degrees at the Department of Music.

Joseph Petric, an artist who has recorded seven CD's to date, will play a fascinating mixture of contemporary Canadian compositions for accordion alone and accordion with tape. In Europe and Japan, new music for accordion has already become a part of a "standard" new music scene, whereas in North America a lot needs to be done in that respect. Therefore, Joseph Petric's commitment to the new accordion repertoire is admirable.

In general, artists from outside our Province make up a large part of the third Festival. The Edmonton audience will have a chance to hear Lawrence Cherney and The Canadian Trio of Toronto, Diana McIntosh of Winnipeg and New Works Calgary.

Local artists will also be well-represented. Edmonton's new music heroes, The Hammerhead Consort, are going to perform a program of works written especially for them by Ron Hannah, Allan Gilliland, Brent Violini-Pierce and David Scott, as well as music by two Quebecers André Matton and Denis Dion, winner of the Pierre Boulez Composers Competition in 1991. Separate concerts and recitals will be given by such excellent soloists and groups as Roger Admiral (works by Howard Bashaw, Brian Cherney, Brian Ferneyhough,



Joseph Petric

Scott Godin and David Scott), Capital brass with Da Camera Singers (works by Violet Archer, Stephen Chatman, Ron Hannah, Elizabeth Raum, and Harry Sommers) and The Madera Quintet (works by Gordon Nicholson, Harry Freedman and Michel-Georges Bregent). All in all, dozens of works, many of them world or Canadian premieres, will be presented during a week-long festival.

For information on the festival and concerts, please write or call:

Edmonton Composers' Concert Society, P.O. Box 1754,
Edmonton, AB T5J 2P1
Tel: 430-8864 or 434-4521.

Submitted by Piotr Grella-Mozejko

Program Previews

Friday & Saturday, at 8 pm
March 4 & 5, 1994
Convocation Hall

Mozart Opera Gala: fully staged scenes from *The Magic Flute*, *Così fan tutte*, and Act II from *The Marriage of Figaro*.
Alan Ord, director. Performers are students from Opera Workshop.
Admission: \$5/adult, \$3/student/senior

Tuesday, at 8 pm
March 8, 1994
Convocation Hall

Orchestral Winds Concert. Fordyce Pier, director.
Program will include works by Morawetz, Husa and others.
Admission: \$5/adult, \$3/student/senior

Sunday, at 2 pm
March 13, 1994
Convocation Hall

Faculty Recital: Tanya Prochazka, cello, and Stéphane Lemelin, piano. Program will include works by Mendelssohn, J S Bach and Saint-Saëns. Admission: \$7/adult, \$5/student/senior

Sunday, at 8 pm
March 13, 1994
Convocation Hall

Academy Strings Concert with soloist Jonathan Craig, viola. Norman Nelson, director. Program will include works by Telemann, Hindemith, Lars-Erik Larsson and Bartók. Admission: \$5/adult, \$3/student/senior

Tuesday, at 8 pm
March 15, 1994
Convocation Hall

Faculty Recital: Jonathan Craig, viola, with Marijka Roos, piano, and Joowon Kim, cello. Program will include works by Mozart, J S Bach, Britten and Brahms. Admission: \$7/adult, \$5/student/senior

Wednesday, at 12:10 pm
March 16, 1994
Convocation Hall

Noon-Hour Organ Recital Series will present German organist, Joachim Vogelsänger from Düsseldorf, Germany. Program: TBA
Free admission.

Wednesday, at 8 pm
March 16, 1994
Convocation Hall

Student Composers' Concert. A recital of recent works by student composers at the University of Alberta.
Free admission

Sunday, at 4 pm
March 20, 1994
Convocation Hall

The University of Alberta Camerata Singers. László Nemes and Joy Anne Murphy, conductors. Program will include works by Haydn, Mendelssohn, Raminsh, Reger and Vivaldi. Free admission

Sunday, at 8 pm
March 20, 1994
Convocation Hall

Faculty Recital: Helmut Brauss, piano. Program will include works by Mozart, Reger and Schubert.
Admission: \$7/adult, \$5/student/senior

Monday, at 8 pm
March 21, 1994
Convocation Hall

Master of Music Recital: Raj Nigam, percussion. Program will include works by Milhaud, Bach, Colgrass and others. Admission: Non-perishable goods for the Edmonton Food Bank.

Wednesday, at 8 pm
March 23, 1994
Convocation Hall

Guest conductor Eugene Corporon in a concert featuring the University of Alberta Concert Band and Symphonic Wind Ensemble and the Edmonton Wind Sinfonia. Program will include works by Holst, Tull and Gregson. Admission: \$5/adult, \$3/student/senior

Program Previews continued

Friday, at 8 pm
March 25, 1994
Convocation Hall

The University of Alberta Concert Choir Concert. Debra Cairns Ollikkala, director. Program will include works by Schütz, Palestrina, Mendelssohn, Fauré, Hahn and R Murray Schafer. Admission: \$5/adult, \$3/student/senior

Sunday, at 8 pm
March 27, 1994
John L Haar Theatre
Grant MacEwan Community College, Jasper Place

Stage Bands I & II Concert.
Neil Corlett and Alan Gilliland, conductors.
Program: TBA
Admission: \$5/adult, \$3/adult/student

Tuesday, at 8 pm
March 29, 1994
Muttart Hall,
Alberta College

Master of Music Recital: Greg Caisley, piano
Candidate for the Master of Music degree in Applied Music.
Program: TBA. Free admission.

Wed., at 5:30 & 8 pm
March 30, 1994
Convocation Hall

Chamber Music Recital.
Performers are students from Music X39.
Program: TBA. Free admission

Thursday, at 8 pm
March 31, 1994
Muttart Hall,
Alberta College

Faculty Recital: Scott Whetham, tuba.
Program: TBA.
Free admission

Tuesday, at 8 pm
April 5, 1994
Convocation Hall

The University of Alberta Concert Band Concert. William H Street, conductor. Program will include works by Jenkins, Dohnányi, Tull and Cable. Admission: \$5/adult, \$3/student/senior

Wednesday, at 12:10 pm
April 6, 1994
Convocation Hall

Noon-Hour Organ Recital. Performers are members of the undergraduate and graduate organ class. Program: TBA. This recital is make use of a video screen so that audience members can see the performers. Free admission

Wednesday, at 8 pm
April 6, 1994
Convocation Hall

Visiting Artist Series: John Lowry, violin with Richard Troeger, harpsichord. A recital of works by J S Bach. Admission: \$7/adult, \$5/student/senior

Thursday, at 8:30 pm
April 7, 1994
Convocation Hall

Doctor of Music Recital: Milton Schlosser, piano
Candidate for the Doctor of Music. Program will include works by Beethoven and Rzewski. Free admission

Friday, at 8 pm
April 8, 1994
Convocation Hall

The University of Alberta Madrigal Singers Concert. Leonard Ratzlaff, conductor. *The Four Seasons* featuring music by Schütz, Britten, Tormis, Rutter and Chatman. Admission: \$5/adult, \$3/student/senior

Saturday, at 8 pm
April 9, 1994
Convocation Hall

Master of Music Recital: Brent V Pierce. Candidate for the Master of Music degree in Composition. Works will be performed by Concordia College Choir, Hammerhead Consort, Garneau String Quartet and others. Free admission

Program Previews continued

Sunday, at 8 pm
April 10, 1994
Convocation Hall

The University Symphony Orchestra with soloist **Tanya Wan Lim**, piano. **Norman Nelson**, conductor. Program will include works by Glinka and Tchaikovsky. Admission: \$5/adult, \$3/student/senior

Monday, at 8 pm
April 11, 1994
Convocation Hall

Stage Bands I & II. **Neil Corlett and Alan Gilliland**, directors. An evening of big band jazz. Program: TBA. Admission: \$5/adult, \$3/student/senior

Thursday, at 8 pm
April 14, 1994
Convocation Hall

Master of Music Recital: Michael Coderre. Candidate for the Master of Music degree in Composition. Free admission

Sunday, at 8 pm
April 17, 1994
Convocation Hall
Free admission

Master of Music Recital: Kathleen Neudorf, soprano. Candidate for the Master of Music degree in Applied Music. Program will include works by Handel, Poulenc, Wolf and Schoenberg. Free admission

Tuesday, at 8 pm
April 19, 1994
Convocation Hall
Free admission

Doctor of Music Recital: Roger Admiral, piano. Candidate for the Doctor of Music. Program will include works by Bartók, Bashaw, Debussy and Beethoven. Free admission

Monday, at 8 pm
April 25, 1994
Convocation Hall

Doctor of Music Recital: Joachim Segger, piano. Candidate for the Doctor of Music. Program will include works by Beethoven, Schumann and Fisher. Free admission

General Concert Information

Unless otherwise noted, all concerts take place in Convocation Hall, Arts Building on the U of A campus. Wheelchair access is from the south-west side loading door of the Arts Building.

Although many of our events are presented free of charge, an admission fee is in effect for some concerts as indi-

cated in Program Previews. Advance tickets are available from the Music General Office, 3-82 Fine Arts Bldg., during office hours (9:50 am to noon and 1:00 to 4:30 pm Monday-Friday). In most cases, tickets are available at the door immediately prior to the performance. Convocation Hall has no reserved seating.

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts, (after office hours a recorded message will inform you of any changes to our schedule).

We Want to Hear from You!

In Tune Words on Music is sent to alumni and friends of the University of Alberta's Department of Music all over the world. Please send us information on your professional activities for publication in the next issue—a good way to network and keep in touch with your friends. Also, please send us your change of address if you move!

Send to: In Tune, Department of Music, University of Alberta
3-82 Fine Arts Building, Edmonton, Alberta, Canada, T6G 2C9.

In Recital

Margaret Romao, soprano

assisted by

Esther Chu, piano

Thursday, March 10, 1994 at 5:00 pm

Convocation Hall, Arts Building



Department of Music
University of Alberta

Program

Meinem Hirten Bleib ich treu
Lobgesang

Johann Sebastian Bach
(1685-1750)

Per la gloria d'adorarvi

Giovanni Battista Bononcini
(1672-1750)

Pur dicesti, o bocca bella

Antonio Lotti
(1667-1740)

Alma del Core

Antonio Caldara
(1670-1736)

Ständchen
Die Forelle
An die Musik

Franz Schubert
(1797-1828)

Intermission

The trees they grow so high
O Waly, Waly

Benjamin Britten
(1913-1976)

The Secrets of the Old
Sure on this Shining Night

Samuel Barber
(1910-1981)

I'll give my Love an Apple
She's like the Swallow

Godfrey Ridout
(1918-1984)

Mein Herr Marquis

Johann Strauss
(1825-1899)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Romao.

Texts and Translations

Meinem Hirten Bleib ich treu

Meinem Hirten bleib ich treu,
Meinem Hirten bleib ich treu,
will er mir den kreuzkelch Füllen,
ruh ich banz in Seinem Willen,
er steht mir im Leiden bei.

Es wird den noch nach dem Weinen
Jesu Sonne wieder scheinen,
Jesu Sonne wieder scheinen.
Meinem Hirten bleib ich treu!

Meinem Hirten bleib ich treu,
Meinem Hirten bleib ich treu!
Jesu leb ich, der wird walten,
Freu dich, herz, du Sollst er kalten,
Freu dich Herz, du solls er kalten

Jesu hat genug getan.
Amen, Amen, Amen, Vater, nimm mich an!

Lobgesang

Dir, dir Jehova, will ich singen!
denn wo ist doch ein solcher Gott, wie du?
dir will ich meine Liederbringen,
ach! gib mir deines Geistes Kraft dazu,
daß ich es tu im Namen Jesu Christ,
so wie es dir durch ihn gefällig ist.

Zeuch mich, o Vater, zu dem Sohne,
damit dein Sohn mich wieder zieh zudir!
dein Geist in meinem Herzen wohne
und meine Sinnen und Verstand regier,
daß ich den frieden Gottes schmeck und Fühl
und dir dar ob im Herzen sing und spiel.

Per la gloria d'adorarvi

Per la gloria d'adorarvi.
voglia amarvi o luci care.
Amando penerò,
ma sempre v'amerò
sì, sì nel mio penare,
penerò, v'amerò, luci care.

Senza speme dilleto,
vano affetto è sospirare,
ma i vostri dolci rai,
chi vagheggiar può mai,
e non, e non vàmare?
penerò, v'amerò, luci care!

My shepherd remain I faithful,
My shepherd remain I faithful.
Should he allow the evil to come my way,
rest I completely in his will,
he stands by me in my pain and suffering.

It will, nevertheless, after the tears
Jesus' sun again shines,
Jesus' sun again shines.
My shepherd remain I faithful!

My shepherd remain I faithful,
My shepherd remain I faithful!
Jesus, live I, he will remain constant,
Rejoice, O heart, you will grow cold
Rejoice, O heart, you will grow cold

Jesus has enough done.
Amen, Amen, Amen, Father, accept me as I am.

You, you Jehova I will sing!
For where is yet such a God as you?
You will I my songs bring,
ah! give me your spirit's strength,
that I will do in the name of Jesus Christ,
So as it you through him pleases.

Draw me, O Father to the Son,
so that your son me again will draw to you!
Your spirit in my heart live
and my mind and intelligence rule,
that I taste and feel the peace of God
and for you therefore in my heart sing and pray.

For the love my heart doth prize,
O charming eyes I would adore ye.
For me, my love is pain,
I know 'tis all in vain
vain, vain, Yet kneel before ye,
Love is pain, all in vain, I implore ye.

Hopeless 'tis to look for Kindness,
foolish fondness with sighs t'implore ye,
But who-e'er might woo your gaze,
Bask in your sunny rays,
and not, and not adore ye?
Love is pain, all in vain, I implore ye.

Pur dicesti, o bocca bella
Pur dicesti, o bocca, bocca bella,
quel soave e caro sì,
che Fa tutto il mio piacer.

Per onor di sua Facella
con un bacio Amor t'apri
dolce fonte del goder.

Alma del Core

Alma del core, spirito dell' alma,
sempre costante t'adorerò
Sarò contento,
nel mio tormento,
se quel bel labro baciare potrò

Stänchen

Leise flehen meine Lieder
durch die Nacht zu dir;
In den stillen Hain hernieder,
Liebchen, komm zu mir!
Flüsternd schlanke Wipfel rauschen
in des Mondes Licht;
des Verräters Feindlich Lauschen
Fürchte, Holde, nicht.

Hörst die Nachtigallen schlagen?
ach! sie flehen dich,
mit der Töne süßen Klagen
Flehen sie für mich.
Sie verstehn des Busens Sehnen,
Kennen Liebes schmerz.
rühren mit den Silbertönen
jedes weiche Herz.

Laß auch dir die Brust bewegen
Liebchen, höre mich!
bebend harr ich dir entgegen!
Komm, beglücke mich!

Die Forelle

In einem Bächlein helle,
da schoß in froher Eil,
die launische forelle
vorüber wie ein Pfeil.
Ich stand an dem Gestade,
und sah in süßer Ruh
des muntern Fishleins Bade
im Klaren Bächlein zu.

Mouth so charming, O tell me now, O tell me,
Why thy sweetness lures me so,
That in thee all bliss is mine.

E'en thy charms to vow compel me
Cupid ope'd thee with a kiss,
Thou sweet fount of joy divine.

Fairest adored, Spirit of beauty!
Thy faithful lover I'll ever be
This boon I ask thee,
That thou wilt grant me,
Thy lips adored once more to kiss.

Gently imploring go my songs
through the night to you;
down into the quiet wood,
beloved, come to me.
Slender treetops stir and whisper
in the moon's light;
of any betrayer, hostile, listening,
have no fear, my love.

Can you hear the nightingales call?
Ah! You they are imploring
with those sweet lamenting notes,
imploring you for me.
They understand the heart's longing,
Know the agony of love,
move with their silvery notes,
every tender heart.

Let your heart, too, be move,
beloved, listed to me,
trembling, I await you,
come, make my happiness!

In a clear brooklet,
in a lively haste,
the wayward trout
Flashed arrow-like by.
Standing on the bank,
contentedly I watched
the jolly little fish
swimming the clear brook.

Die Forelle (continued)

Ein Fischer mit der Rute
wohl an dem Uferstand,
und sah's mit kaltem Blute,
wie sich das Fischlein wand.
So lang dem wasser Helle,
so dacht ich, nicht gebricht,
so fängt er die Forelle
mit seiner Angel nicht.

Doch endlich ward dem Diebe
die Zeit zu lang.
Er macht das Bächlein tückisch trübe,
und eh ich es gedacht,
so zuckte Seine Rute
das Fischlein, das Fischlein zappeltdran,
und ich mit regem Blute
sah die Betrogne an.

An die Musik

Du holde Kunst,
in wieviel grauen Stunden,
wo mich des Lebens wilder Kreis umstrickt,
hast du mein Herz
zu warmer Lieb entzunden,
hast mich in eine Beßrer Welt entrückt!

Oft hat ein Seufzer,
deiner Harf entflossen,
ein süßer heiliger Akkord von dir
den Himmel beßrer
Zeiten mir erschlossen,
du holde Kunst, ich danke dir dafür,
du holde Kunst, ich danke dir!

The trees they grow so high

The trees they grow so high and the leaves
they do grow green,
And many cold winter's night my love and I have seen.
Of a cold winter's night, my love, you and I
alone have been.
Whilst my bonny boy is young, he's a growing.
Growing, growing, Whilst my bonny boy is young
he's a growing...

O Father, dearest Father, you've done to me great wrong.
You've tied me to a boy...when you know he is too young.
O daughter, dearest daughter, if you wait a little while,
A lady you shall be while he's growing.
Growing, growing, a lady you shall be
while he's growing...

An angler with rod,
stood on the bank,
cold-bloodedly noting
the fish's twists and turns.
As long as the water
remains so clear, I thought,
he'll never take the trout
with his rod.

But at last the thief
tired of waiting. Artfully
he muddied the brooklet
and the next moment,
a flick of the rod,
and there writhed the fish;
and I, with blood boiling,
looked at the deceived one.

O Kindly Art,
in how many a grey hour
when I am caught in life's unruly round,
have you fired my heart
with ardent love
and borne me to a better world!

Often has a sigh
from you harp,
a chord, sweet and holy, from you,
opened for me a heaven
of better times;
O Kindly Art, for that I thank you!
O Kindly Art, for that I thank you!

The tress they grow so high (continued)

I'll send your love to college all for a year or two...
And then in the meantime he will do for you;
I'll buy him white ribbons, tie them
 round his bonny waist...
To let the ladies know that he's married
Married, married, to let the ladies know that he's married.

I went up to the college and I looked over the wall,
Saw four and twenty gentleman playing at bat and ball.
I called for my true love, but they would not let him come,
All because he was a young boy and growing.
Growing, growing, all because he was a young boy
 and growing.

At the age of sixteen, he was a married man...
And at the age of seventeen he was father to a son
And at the age of eighteen the grass grew over him,
Cruel death soon put an end to his growing,
Growing, growing, cruel death soon put an end
 to his growing.

And now my love is dead and in his grave doth lie
The green grass grow o'er him so very, very high.
I'll sit and I'll mourn his fate until the day I die,
And I'll watch all o'er his child while he's growing.
Growing, growing and I'll watch all o'er his child while
he's growing.

O Waly, Waly

The water is wide I cannot get o'er,
and neither have I wings to fly.
Give me a boat that will carry two,
and both shall row, my love and I.

O down in the meadows the other day,
A gath'ring flowers both fine and gay,
A gath'ring flowers both red and blue
I little thought what love can do.

I leaned my back up against some oak
thinking that he was a trusty tree;
But first he bended, and then he broke;
and so did my false love to me.

A ship there is, and she sails the sea,
She's loaded deep as deep can be,
But not so deep as the love I'm in:
I know not if I sink or swim.

O, love is handsome and love is fine,
and love's a jewel while it is new,
But when it is old, it groweth cold,
and Fades away like morning dew.

The Secrets of the Old

I have old women's secrets now
That had those of the young;
Madge tells me what I dared not think
When my blood was strong,
And what had drowned a lover once
Sounds like an old song.
Though Marg'ry is stricken dumb

If thrown in Madge's way
We three make up a solitude;
For none alive today can know the stories that we know
Or say the things we say:

How such a man pleased women most
Of all that are gone,
How such a pair loved many years
And such a pair but one,
Stories of the bed of straw
Or the bed of down.

Sure on this shining night

Sure on this shining night
Of star-made shadows round,
Kindness must watch for me
This side the ground.

The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.

Sure on this shining night
I weep for wonder
Wand'ring for alone
Of shadows on the stars.

I'll give my love an apple

I'll give my love an apple without any core;
I'll give my love a dwelling without any door;
I'll give my love a palace wherein she might be,
That she might unlock it without any key.

How can there be an apple without any core?
How can there be a dwelling without any door?
How can there be a palace wherein she might be,
That might unlock it without any key?

My head is an apple without any core:
My mind is a dwelling without any door:
My heart is a palace wherein she might be,
That she might unlock it without any key.

She's like the swallow
She's like the swallow that flies so high,
She's like the river that never runs dry,
She's like the sunshine on the lee shore,
I love my love and love is no more.

'Twas out in the garden this fair maid did go,
A picking the beautiful primrose;
The more she plucked the more she pulled
Until she got her apron full.

It's out of those roses she made a bed,
A stony pillow for her head.
She laid her down, no word she spoke
Until this fair maid's heart was broke.

She's like the swallow that flies so high,
She's like the river that never runs dry,
She's like the sunshine on the lee shore,
I love my love and love is no more.

Mein Herr Marquis

Mein Her Marquis, ein Mann wie Sie
sollt besser das verstehn,
darum rate ich, ja genauer sich
die Leute anzusehen!
Die Hand ist doch wohlgar zu Fein, ah,
dies Füßchen, sozierlich und klein, ah,
die Sprache, die ich Führe,
die Taille, die Tournüre
der gleichen Finden Sie bein einer Zofe nie!
Gestehen müssen Sie fürwahr
sehr komisch dieser Irrtum war!

chorus:

Ja sehr komisch, ha ha ha,
ist die Sache, ha ha ha,
drum zerzeihn Sie, ha ha ha
wenn ich lache, ha ha ha ha ha ha
—sehr komisch, Herr Marquis, sind Sie!

Mit dem Profil im griech'schem Stil
beschenkte mich Natur.
Wenn nicht dies Gesicht schon genügend spricht,
so sehn sie die Figur!
Schaun durch die Lorgnette Sie dann, ah.
Sich diese Toilette nur an, ah,
mir scheintwohl, die Liebe
macht ihre Augen trübe,
der schönen Zofe Bild hat ganz Ihr Herz erfüllt!
Nun sehen Sie sie überall
sehr komisch ist fürwahr der Fall!

(repeat chorus)

My dear Marquis, a man like you
ought to know better than that
and let me therefore advise you
to look at people a little more closely
My hand is surely too tiny to behold
My foot too small and too graceful
my speck so refined
my dainty waist and elegant figure
You'll never find a ladies maid who has these things
You really must admit that your mistake
was a very funny one indeed

chorus:

Yes very funny indeed ha—
Is the matter ha—
so forgive me ha—
if I have to laugh ha—
very funny, Herr Marquis are you!

With this profile of Grecian style
by Nature I was endowed
But if my face alone is not evidence enough,
Please look at my figure
Then thru your lornette kindly
examine the way I dress
I honestly believe love
had blurred your sight
The vision of that fair lady's maid
holds your heart enthralled
So now you see her everywhere
truly a very funny thing to happen.



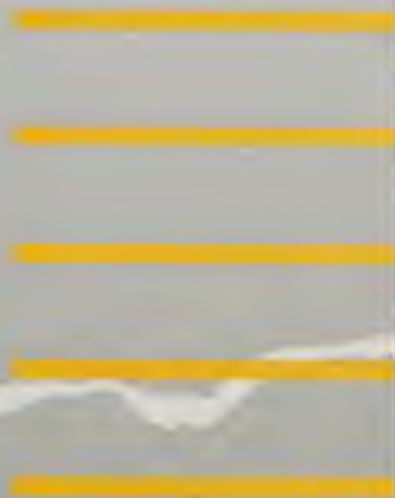
University of Alberta
Department of Music

Symphonic Wind Ensemble

Fordyce Pier, Director

**Saturday, March 12, 1994
at 8:00 pm**

**Keyano College
Ft. McMurray**



Program

Festive Overture (1954)

Dmitri Shostakovich
(1906-1975)

Concertino, Op.26 (1811)

Carl Maria von Weber
(1786-1826)
arr. M.L. Lake

Allison Storochuk, clarinet soloist

Sketches on a Tudor Psalm (1971)

Fisher Tull
(b. 1934)

INTERMISSION

Smetana Fanfare (1984)

Karel Husa
(b. 1921)

Allerseelen, Op. 10, No. 8 (1885)

Richard Strauss
(1864-1949)
arr. A.O. Davis

Second Suite for Band (Latino-Mexicana) (1978)

Alfred Reed
(b. 1921)

- I. Son Montuno
- II. Tango
- III. Guaracha
- IV. Paso Doble

Symphonic Wind Ensemble, 1994

Flutes

Liz Sluys
Dana Baillie
Sylvia Yee
Jennifer McAllister (pic)

Oboes

Charlene Megyesi
Allison Cassis

Bassoons

Chris Berg
Jackie Opgenorth

B-flat Clarinets

Allison Storochuk
Pearl Der
Neana Izbagh
Erik Martinez
Lana Bzdel
Suzanne Vuch

E-Flat Clarinet

Curtis Bain

Alto Clarinet

Jessica Burger

Bass Clarinet

Greg Duguid

Stage Manager

Chris Berg

Alto Saxophone

Derek Tuba
Shandra Taylor

Tenor Saxophone

Rosemarie Siever

Baritone Saxophone

Ken Myers

Horns

Suzanne Langor
Amy Bamford
Rob Ryder
Gary Gronnestad

Cornets

William Simpson
Steve Williams
Joel Gray
Kathy Beaudoin

Trumpets

Chris McLean
Andrea Emberly

Trombones

Ceri Jones
Brian Yaremko

Bass Trombone

Daryl Burghardt

Social Convenors

Kathy Beaudoin
Andrea Emberly

Euphoniums

Catherine Donkin
Kent Sutherland
Robyn Rutledge

Tuba

Jason Stobbe
Lorraine Doig

Percussion

Raj Nigam
Lael Johnson
Greg Ferguson
Ross Mellors
Graeme Peppink
Danny Dodds

String Bass

Robyn Rutledge

Piano

Catherine Donkin

Audience Development

Jennifer McAllister
Robyn Rutledge
Shandra Taylor



Madrigal Singers

invite you to their
Fourth Annual Dinner Concert
Saturday, March 12, 1994
6:30 pm
Wedgwood Room, Hotel Macdonald



U Of A Madrigal Singers
Fourth Annual Dinner Concert

6:30 pm
Cocktails

7:00 pm
Dinner

Cream of Cauliflower Soup
Chef's Market Salad with "Macdonald" Dressing
Breast of Chicken with Dijon Grain Mustard and
Red Pepper Sauce
(special menus available on request)
French Pastries
Coffee and Tea

Entertainment
during the dinner by individual choir members

Post Dinner Concert
by the Madrigal Singers

The University of Alberta Madrigal Singers

The U of A Madrigal Singers, one of the Department of Music's three choral ensembles, is a 34-member chamber choir under the direction of Leonard Ratzlaff. Membership is by audition, and is open to all University of Alberta students. In addition to their concerts on campus, the **Madrigal Singers** perform frequently in Edmonton and on tour. In 1992 the choir was the first prize winner in the Mixed Choir category of the CBC's National Choral Competition for Amateur Choirs. They are heard regularly on national and regional music programs of the CBC. The **Madrigal Singers** have premiered works by Canadian composers Violet Archer, Malcolm Forsyth, Alfred Fisher, and Gerhard Krapf. Recent guest appearances have included concerts with the Edmonton Symphony Orchestra and the Alberta Baroque Ensemble.

In addition to its concerts in Edmonton, the choir conducts tours on a regular basis. The **Madrigal Singers** toured British Columbia in 1992, and southern Alberta in 1993. In May of this year they will be appearing at Podium '94, the biennial conference of the Association of Canadian Choral Conductors, in Saskatoon. A European tour is planned for the spring of 1995.

Ticket Information

Tickets for the Dinner Concert are \$55.00, of which \$25.00 will be designated as a tax-deductible donation. Tickets may be obtained from choir members, or by calling the Department of Music at 492-0601.

Cheques are payable to the **University of Alberta Madrigal Singers**.

Your support of the **Madrigal Singers** is appreciated.
Thank you!

In Recital

Kathleen Murphy, oboe

and

Silvia Yee, flute

assisted by

Linda Steinbring, piano

Michael Rose, piano

Pearl Der, clarinet

Jacqueline Opgenorth, bassoon

Saturday, March 19, 1994 at 5:00 pm

Oboe Concerto in C Major (ca.1800)

Allegro spiritoso

Andante

Allegretto

attributed to Franz Joseph Haydn
(1732-1809)

Fantasy Pieces for Oboe and Piano, Op. 2 (1889)

Romanze

Humoresque

Carl Nielsen
(1865-1931)

Sonata in G Major for Flute and Oboe,
BWV 1039 (ca.1720)

Adagio

Allegro ma non tanto

Adagio e piano

Allegro moderato

Johann Sebastian Bach
(1685-1750)

Intermission

Fantaisie Pastorale Hongroise for Flute and Piano, Op. 26

Albert Franz Doppler
(1821-1883)

Etude XII for Solo Flute (1962)

Jacques Castède
(b.1926)

Sonatine for Flute and Piano (1942)

Henri Dutilleux
(b.1916)

Fugue in G-Minor for Woodwind Quartet,
BWV542 (1708-1717)

Johann Sebastian Bach
(1785-1750)
arranged by Louis A. Hahn

Reception to follow at the Arts Lounge.

Convocation Hall, Arts Building



Department of Music
University of Alberta

In Recital

Greg Ferguson, percussion

Monday, March 21, 1994 at 5:30 pm

From English Suite

Multiple Percussion Solos in Seven Parts

- I Prelude
- III Courante
- IV Sarabande
- VI Bourrée II
- VII Gigue

William Kraft
(b. 1938)

From Eight Pieces for Four Timpani

- I Saëta
- VIII March

Elliot Carter
(b. 1908)

Two Mexican Dances, for Marimba

Gordon Stout
(b. 1953)

October Night

For Marimba Solo

- I Largo
- II Mysteriously; With Energy

Michael Burritt
(b. 1961)

Convocation Hall, Arts Building



Department of Music
University of Alberta

In Recital

Joachim Vette, organ

Tuesday, March 22, 1994 at 8:00 pm

Choralvorspiele, Op. 67 (1903)

Schmuecke Dich, O Liebe Seele

Jauchz, Erd', und Himmel, jubel!

Max Reger

(1873-1916)

Fantasie on *Aus tiefer Not schrei ich zu Dir* (1981)

Zsolt Gardonyi

(b. 1906)

Passacaglia and Fugue in C Minor, BWV 582

Johann Sebastian Bach

(1685-1750)

Intermission

Wondrous Love

Variations on a shape-note hymn, Op. 34

Samuel Barber

(1910-1981)

Triosonata in E Minor, Op. 18/II (1939)

Hugo Distler

(1908-1942)

Final in B-Flat Major, Op. 21 (1880)

César Franck

(1822-1890)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Vette.

Joachim Vette is recipient of the Beryl Barns Memorial Undergraduate Awards.

Convocation Hall, Arts Building



Department of Music
University of Alberta



University of Alberta
Department of Music

Concert Choir

**Debra Cairns Ollikkala,
Director**

Saturday, March 26, 1994

at 7:30 pm

Stettler Performing Arts Centre

Program

Jauchzet dem Herren, alle Welt (Psalm 100),
SWV 36 (from *Psalmen Davids*, 1619) Heinrich Schütz
(1585-1672)

An den Wassern zu Babel (Psalm 137), SWV 37
(from *Psalmen Davids*, 1619)

Adele Bosse and Paul Radosh, cello
Susanne Hayman, bassoon
Trudy Olford and Joachim Vette, organ

Ave regina coelorum Giovanni Pierluigi da Palestrina
(1524/26-1594)

Tenebrae factae sunt Ramona Luengen
(b.1960)

Cindy Crawford, soprano

Cantique de Jean Racine, Opus 11 Gabriel Fauré
(1845-1924)

Tanya Wan Lim, piano

Intermission

Sechs Lieder im Freien
zu singen, Opus 48 Felix Mendelssohn Bartholdy
(1809-1847)

1. Frühlingsahnung (Uhland)
2. Die Primel (Lenau)
3. Frühlingsfeier (Uhland)
4. Lerchengesang (Mendelssohn Bartholdy)
5. Morgengebet (Eichendorff)
6. Herbstlied (Lenau)

Epitaph for Moonlight R Murray Schafer
(b.1933)

La Nuit (Banville) Reynaldo Hahn
Le Jour (Banville) (1875-1945)

(from *Rondels*, 1899)

Tanya Wan Lim, piano

City called Heaven Hall Johnson
(1888-1970)

Ev'ry time I feel the spirit William Dawson
(1899-1990)

Matthew Johnson, baritone

Texts and Translations

Jauchzet dem Herren, alle Welt
Jauchzet dem Herren,
alle Welt!

Dienet dem Herren mit Freuden;
kommt für sein Angesicht mit Frohlocken!

Erkennet, dass der Herre Gott ist!
Er hat uns gemacht, und nicht wir selbst,
zu sienem Volk
und zu Schafen seiner Weide.

Gehet zu seinen Toren ein mit Danken,
zu seinen Vorhöfen mit Loben!
Danket ihm, lobet seinen Namen!

Denn der Herr ist freundlich,
und seine Gnade währet ewig,
und seine Wahrheit für und für.

Ehre sei dem Vater und dem Sohn und auch
dem heiligen Geiste,
wie es war im Anfang, jetzt und immerdar
und von Ewigkeit zu Ewigkeit. Amen.

An den Wassern zu Babel
An den Wassern zu Babel
sassen wir und weineten,
wann wir an Zion gedachten.

Unsre Harfen hingen wir an die Weiden,
die drinnen sind,

Denn daselbst hiessen uns singen,
die uns gefangen hielten,
und in unserm Heulen fröhlich sein:
»Lieber singet uns ein Lied von Zion!«

Wie sollten wir des Herren Lied singen
im fremden Landen?

Make a joyful noise unto the Lord,
all ye lands!

Serve the Lord with gladness:
come before His presence with singing!

Know ye that the Lord He is God!
It is He that made us and not we ourselves,
we are His people
and the sheep of His pasture.

Enter into His gates with thanksgiving,
and into His courts with praise!
Be thankful unto Him, and bless His name!

For the Lord is good,
and His mercy is everlasting,
and His truth endures to all generations.

Glory be to the Father and to the Son,
and to the Holy Ghost,
as it was in the beginning, is now and ever
shall be, world without end. Amen.

By the waters of Babylon,
there we sat down and wept,
when we remembered Zion.

We hung up our harps on the willows
that were there,

For there they that carried us away captive
required of us a song,
and in our torment required of us mirth,
saying "Sing us one of the songs of Zion!"

How shall we sing the Lord's song
in a foreign land?

An den Wassern zu Babel (cont.)

Vergess ich dein, Jerusalem,
so werde meiner Rechten vergessen.

Meine Zunge muss an meinem Gaumen
kleben, wo ich dein nicht gedenke,
wo ich nicht lass Jerusalem
mein' höchste Freude sein!

Herr, gedenke der Kinder Edom
am Tage Jerusalem, die da sagen:
»Rein ab, rein ab bis auf den Boden!«

Du verstörete Tochter Babel,
wohl dem, der dir vergelte,
was du uns getan hast!

Wohl dem, der deine junge Kinder nimmet
und zuschmettert sie an den Stein!

Ehre sei dem Vater und dem Sohn
und auch dem heiligen Geiste,
wie es war im Anfang, jetzt und immerdar
und von Ewigkeit zu Ewigkeit. Amen.

Ave regina coelorum
Ave regina coelorum,
Ave Domina Angelorum:
Salve radix, sancta,
Ex qua mundo lux est orta:
Gaude gloriosa,
Super omnes speciosa:
Vale, valde decora,
Et pro nobis semper Christum exora.

Tenebrae Factae Sunt
Tenebrae factae sunt.
Dum crucifixissent Jesum Judaei.
Et circa horam nonam
exclamavit Jesus voce magna:
"Deus meus, ut quid me dereliquisti?"
Et inclinato capite, emisit
spiritum.
Exclamans Jesus voce magna ait:
"Pater, Pater in manus tuas
commendo spiritum meum."

Cantique de Jean Racine
Verbe égal au Très-Haut, notre unique
espérance,
Jour éternel de la terre et des cieux,
De la paisible nuit nous rompons le silence:
Divin Sauveur, jette sur nous les yeux!

If I forget you, o Jerusalem,
let my right hand wither.

Let my tongue cleave to the roof of my
mouth, if I do not remember you,
if I do not set Jerusalem
above my highest joy!

Lord, remember the children of Edom
in the day of Jerusalem, who said:
"Rase it, rase it down to its foundations!"

O daughter of Babylon, you devastator,
happy shall he be, who rewards you
as you have done to us!

Happy shall he be, who takes your children
and dashes them against the rock!

Glory be to the Father and to the Son,
and to the Holy Ghost,
as it was in the beginning, is now and ever
shall be, world without end. Amen.

Hail Queen of the heavens.
Hail Lady of the Angels:
Hail root [of Jesse], holy one,
From whom on earth light is risen:
Rejoice O virgin glorious,
Above all creatures beautiful:
Prevail [O Thou] most lovely,
And for us always pray to Christ.

Darkness came over the earth
Darkness came over the earth
when the Jews did crucify Jesus;
and around the ninth hour
Jesus exclaimed in a loud voice:
"My God! Why hast Thou forsaken me?"
And inclining His head, He gave up the
spirit.
Exclaiming in a loud voice, Jesus said:
"Father, Father, into Thy hands
I commend My spirit."

Word of God, one with the Most High,
in whom alone we have our hope,
Everlasting light of heaven and earth,
We break the silence of the peaceful night;
Saviour divine, cast Thine eyes upon us!

Cantique de Jean Racine (cont.)

Répands sur nous le feu de ta grâce
puissante;
Que tout l'enfer fuie au son de ta
voix;
Dissipe le sommeil d'une âme languissante,
Qui la conduit à l'oubli de tes lois!

O Christ, sois favorable à ce peuple fidèle
Pour te bénir maintenant rassemblé;
Reçois les chants qu'il offre à ta gloire
immortelle;
Et de tes dons qu'il retourne comblé!

Sechs Lieder im Freien zu singen

1. Frühlingsahnung

O sanfter, süsser Hauch!
Schon weckest du wieder
mir Frühlingslieder,
bald blühen die Veilchen auch.

2. Die Primel

Liebliche Blume, bist du so früh schon
wieder gekommen? Sei mir gegrüßet,
Botin des Frühlings, sei mir gegrüßet!

Leiser denn alle Blumen der Wiese
hast du geschlummert, liebliche Primel,
Botin des Frühlings, sei mir gegrüßet!

3. Frühlingsfeier

Süßser, gold'ner Frühlingstag!
Innigstes Entzücken!
Wenn mir je ein Lied gelang,
sollt' es heut nicht glücken?

Doch warum in dieser Zeit
an die Arbeit treten?
Frühling ist ein hohes Fest;
lasst mich ruh'n und beten!

4. Lerchengesang

Wie lieblicher Klang, o Lerche, dein Sang!
er hebt sich, er schwingt sich in Wonne.
Du nimmst mich von hier, ich singe mit
dir,
wir steigen durch Wolken zur Sonne!

Pour on us the fire of Thy mighty grace,
That all hell may flee at the sound of Thy
voice:

Banish the slumber of a weary soul,
That brings forgetfulness of Thy laws!

O Christ, look with favour upon Thy
faithful people
Now gathered here to praise Thee;
Receive their hymns offered to Thy endless
glory;
May they go forth filled with Thy gifts.

1. Presentiment of Spring

Oh gentle, fresh breeze!
Surely you will awaken again
the songs of spring for me,
soon the violets will blossom also.

2. The Primrose

Lovely blossom, already you have
reappeared so early? You have greeted me,
messenger of spring, you have greeted me!

Gently then you have put to sleep all the
blossoms of the meadow, sweet primrose,
messenger of spring, you have greeted me!

3. Festival of Spring

Sweet, golden day of spring!
Heartfelt delight!
If a song at any time reaches me,
must it not prosper today?

Then why at this time
should we treat work with contempt?
Spring is a high festival;
let me rest and pray!

4. Song of the Lark

What a lovely sound is your song, oh lark!
it exalts and soars in joy.
You take me from here, I sing with you,
we ascend through the clouds to the sun!

Sechs Lieder im Freien zu singen (cont.)

5. Morgengebet

O wunderbares tiefes Schweigen,
wie einsam ist's noch auf der Welt!
Die Wälder nur sich leise neigen,
als ginh' der Herr, durch's stille Feld.

Ich fühle mich wie neugeschaffen,
wo ist die Sorge nun und Not?
Was gestern noch mich wollt' erschlaffen,
dess schäm' ich mich im Morgenrot.

Die Welt mit ihrem Gram und Glücke,
will ich, ein Pilger, froh bereit
betreten nur als eine Brücke
zu dir, Herr, über'm Strom der Zeit.

6. Herbstlied

Holder Lenz, du bist dahin!
nirgends darfst du bleiben!
Wo ich sah' dein frohes Blüh'n
braust des Herbstes banges Treiben.

Wie der Wind so traurig fuhr
durch den Strauch, als ob er weine;
Sterbeseufzer der Natur
schauern durch die welken Haine.

Wieder ist, wie bald, wie bald!
mir ein Jahr dahin geschwunden.
Fragend rauscht es durch den Wald:
hat dein Herz sein Glück gefunden?

Waldesrauschen, wunderbar
hast du mir das Herz getroffen!
Treulich bringt ein jedes Jahr,
neues Laub wie neues Hoffen.

La Nuit

Nous bénissons la douce nuit
dont le frais baiser nous délivre!
Sous ses voiles On se sent vivre
sans inquiétude et sans bruit.
Le souci dévorant s'enfuit,
le parfum de l'air nous enivre!
Pâle songeur qu'un dieu poursuit,
Repose toi, ferme ton livre.
Dans les cieux blancs comme du givre,
Un flot d'astres frissonne et luit!

5. Morning Prayer

O wonderful, profound silence,
how lonely is it yet in the world!
The forests lean softly,
like the man going to a quiet field.

I feel newly created,
where is sorrow and trouble now? That
which caused me to languish yesterday,
causes me shame in today's dawn.

I, a pilgrim, am joyfully prepared to tread
this world with its grief and happiness,
solely as a bridge
to you, Lord, through the passage of time.

6. Song of Autumn

Beloved spring, you have past!
nowhere are you allowed to remain!
Where I had seen joyful blossoms
now rages the anxious activity of autumn.

How the wind blows with such melancholy
through the bushes, as if it were weeping;
Dying sighs of nature
shudder through the withered grove.

Again how soon, how soon!
does a year vanish away.
It rushes through the woods asking:
has your heart found its happiness?

How wonderfully has the
rustling of the forests touched my heart!
Faithfully it yields each year
new leaves like new hope.

The Night

We bless the soft, sweet night
whose fresh kiss delivers us now!
Beneath its veils one can feel alive
without a worry and without noise.
The consuming worry flees,
the perfume of the air overcomes us!
Pale dreamer whom a god pursues,
Repose yourself, close your book.
In the skies, white like hoar-frost,
Waves of stars shine and glisten!

Le Jour

Tout est ravi quand vient le jour,
Dans les cieux flamboyants d'aurore!
Sur la terre en fleur qu'il décore,
La joie immense est de retour!
Les feuillages au pur contour
Ont un bruissement sonore;
La chaumière comme la tour
Dans la lumière se colore...

L'eau murmure...

La fleur adore,
Les oiseaux chantent,
fous d'amour!

The Day

All is delightful when the day comes,
in the skies flaming with the dawn!
On the earth, which it garlands in blossoms,
immense joy has returned!
Foliages in purest form
create a sonorous rustle;
The thatched cottage, like the tower,
becomes coloured in the light...

Waters murmur...

the flower adores,
all the birds sing,
mad with love!

University of Alberta Concert Choir, 1994

SOPRANO I

Monike Betke
Karen Charlton
Carrie Cheverie
Cindy Crawford
Paige Freeborn
Christy Harsch
Kalin Karpinka
Elizabeth Sluys
Kendra Taylor
Carrie Wood

SOPRANO II

Julli-Anne Erikssen
Yvana Gogowich
Natalia Holden
Linda Houle
Lisa Johnson
Jennifer Millman
Helen Moon
Cheryl Nicoll
Margaret Romao
Cynthia Venderveen
Jody Warwaruk
Daena Winchell
Keri Zwicker

ALTO I

Amy Butler
Jane Chai
Julie D. Chun
Helen Hong
Bindi Karia
Akiko Kawamura
Cheryl Plambeck
Diane Rattai
Elisabeth Scholtz
Jenny-Lynn Steed
Tasha Thachuk
Leanne Villareal
Elizabeth Wilcox

ALTO II

Deirdre Brown
Louise Dawson
Laura Hamilton
Christine Phillips
Rosalba Politi
Sonia Poon
Shelagh Scott
Tanya Jessica Wan Lim
Geri Visconte

TENOR

John Andersen
Eugene McKenzie
Gopal Nageshwar
Chris New

BARITONE

Jim Huang
Matthew Johnson
Ian Knopke
Clint Martin
László Nemes
Daniel Oler
Paulo Sgarbi
Tom Soldan
Clarence Tang
Daniel Wiar
Matt Wiggins

BASS

Patrick Aherne
Lloyd Chung
Mark Nerenberg
Michael Schultz

University of Alberta Concert Choir

Founded in 1970, the University of Alberta Concert Choir is a large ensemble of 55 to 65 singers. Membership is open to students across the campus through auditions held at the beginning of each year. The choir studies and performs a variety of sacred and secular repertoire ranging from motets, part songs and spirituals, to large works with orchestra. Over the years the **U of A Concert Choir** has established a strong tradition of choral singing and in recent years has appeared with the Edmonton Symphony Orchestra, has performed at the Alberta Music Conference, and has been heard on national broadcast of the CBC.

Director of the ensemble, **Dr Debra Cairns Ollikkala**, is assistant professor of music at the University of Alberta, where her teaching responsibilities include undergraduate conducting classes, vocal coaching, and assisting in the teaching and supervision of graduate choral conducting students. She is active as a soprano soloist, clinician and adjudicator.



In Recital

Pat Secret, oboe

with

Tara Fenwick, piano

Joseph Levesque, tenor

Sunday, March 27, 1994 at 8:00 pm

The Winter's Passed (1938)

Wayne Barlow
(b.1912)

Concerto in G Minor, Op. 3, No. 3 (1720)

George Frideric Handel
(1685-1759)

Grave

Allegro

Sarabande

Allegro

An Evening in the Village (1908)

Béla Bartók
(1881-1945)

Sonata in F Major for English Horn (1808)

Luigi Cherubini
(1760-1842)

Intermission

Ten Blake Songs for Voice and Oboe (1957)

Ralph Vaughan Williams
(1872-1958)

1. Infant Joy

2. A Poison Tree

3. The Piper

4. London

5. The Lamb

6. The Shepherd

7. Ah! Sunflower

8. Cruelty Has a Human Heart

9. The Divine Image

10. Eternity

Joseph Levesque, tenor

Concerto in C Major for Oboe and Piano,
KV314 (1778)

Wolfgang Amadeus Mozart
(1756-1791)

Allegro aperto

Adagio non troppo

Rondo

Scottish Medley

arr. G H Farnell

Blue Bells of Scotland

Loch Lomond

Will Ye No Come Back Again

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Secret.

Convocation Hall, Arts Building



Department of Music
University of Alberta

In Recital

Allison Storochnik, clarinet

assisted by

Roger Admiral, piano
Anne McDougall, violin

Monday, March 28, 1994 at 8:00 pm

Sonata in E Flat Major, Op. 120, No. 2 (1894)
Allegro amabile
Allegro appassionato
Andante con moto - Allegro

Johannes Brahms
(1833-1897)

From *Quatuor pour la Fin du Temps* (1941)
Abîme des Oiseaux

Olivier Messiaen
(1908-1992)

Abyss of the birds. Clarinet solo. The abyss is Time, with its sadnesses and tediums. The birds are the opposite of Time; they are our desire for light, for stars, for rainbows and for jubilant outpourings of song!

Contrasts for Violin, Clarinet and Piano (1938)
I. Verbunkos (Recruiting Dance)
II. Pihenő (Relaxation)
III. Sebes (Fast Dance)

Béla Bartók
(1881-1945)

Intermission

Sonata (1962)

Francis Poulenc
(1899-1963)

I. Allegro Tristemente
II. Romanza
III. Allegro con Fuoco

Concerto (1948)

Slowly and expressively - Cadenza - Rather Fast

Aaron Copland
(1900-1990)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Storochnik.

Ms Storochnik is recipient of the Beryl Barns Memorial Undergraduate Awards and John Newman Memorial Scholarship for Performance of Contemporary Music.

Special thanks to Dr Prime, Roger, Anne, family and friends for all their time and support.

Convocation Hall, Arts Building



Department of Music
University of Alberta



Department of Music
University of Alberta

Chamber Music Concert

Performers are students from Music X39

Wednesday, March 30, 1994 at 5:30 pm

Sorrow of Mydath (1920)

Phantoms (1918)

The Monk and His Cat (1953)

The Desire for Hermitage (1953)

Charles Griffes

(1884-1920)

Samuel Barber

(1910-1981)

Michael Coderre, baritone

Rachel Ventura, piano

Rêve d'Amour

Les Berceaux

Clair de Lune

Chanson d'Amour

Gabriel Fauré

(1845-1924)

Michelle Wylie, soprano

Catherine Donkin, piano

Old Poem

Summer Vacation

My Heart is in the East

Alone

Aaron Copland

(1900-1990)

Pamela Hauser, soprano

Julie Chun, piano

Cinq Mélodies Populaires Grecques

Chanson de la Mariée

Là-bas, vers l'église

Quel galant m'est comparable

Chanson des cueilleuse de lentisques

Tout gai!

Maurice Ravel

(1875-1937)

Nancy Rogers, soprano

Iva Chen, piano

Duo for Flute and Piano

I. Flowing

II. Poetic, somewhat mournful

III. Lively, with bounce

Aaron Copland

Jennifer McAllister, flute

Anneke Smit, piano

Trio in E Flat, Op. 40

3rd and 4th Movements

Johannes Brahms

(1833-1897)

Eva Butler, violin

Craig Scott, horn

Esther Chu, piano

Convocation Hall, Arts Building

Trio for piano, clarinet and cello, Op. 11
Allegro moderato
Adagio

Ludwig van Beethoven
(1770-1827)

Susanne Hayman, bassoon
Pearl Der, clarinet
Shannon Boyle, piano

Serenade for flute, violin and viola, Op. 25
Entrata: Allegro
Allegro Molto
Adagio - Allegro vivace e disinvolto

Ludwig van Beethoven

Dana Baillie, flute
Lyndi-Lou Pollock, violin
Rebecca Chu, viola

Trio No. 10
Adagio
Andante con Variazioni

Ludwig van Beethoven
(1770-1827)

Ken Myers, flute
Ivan Wong, bassoon
Elizabeth Scholtz, piano

Quatuor pour la Fin du Temps
Danse de la fureur, pour les sept trompettes
Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la Fin du Temps

Olivier Messiaen
(1908-1992)

Boris Kipnis, violin
Ronda Metzies, cello
Greg Caisley, piano

Beryl Barns Memorial Awards recipients: Rosemarie Siever and Michelle Wylie (undergraduate), Charles Stolte (graduate)

Peace River Pioneer Memorial Scholarship in Music recipients: Eva Butler, Rebecca Chu and Michelle Wylie

Richard Eaton Singers Scholarship in Voice recipient: Joseph Levesque

Richard Eaton Scholarship in Music recipient: Jennifer McAllister

Yamaha Music Scholarship recipient: Anneke Smit



Department of Music
University of Alberta

Chamber Music Concert

Performers are students from Music X39

Wednesday, March 30, 1994 at 8:00 pm

Saxophone Quartet, No. 2

Gary Haynes

2. Album Leaf

1. Poem

Shandra Taylor, soprano saxophone

Andrej Talpash, alto saxophone

Chris Kozak, tenor saxophone

Jan Berry, baritone saxophone

Trio for Viola, Cello and Piano, Op. 114

Johannes Brahms

(1833-1897)

1. Allegro

4. Allegro

Jonathan Craig, viola

Joowon Kim, violoncello

Marijke Roos, piano

Fantasy Pieces, Op. 73 (1849)

Robert Schumann

(1810-1856)

Suzanne Langor, French horn

Shelagh Scott, piano

Le charme

Ernest Chausson

(1855-1899)

Le colibri

Gabriel Fauré

(1845-1924)

Clair de lune

L'invitation au voyage

Henri Duparc

(1848-1933)

Anna Lee, soprano

Tanya Wan Lim, piano

Märchenerzählungen, Op. 132 (1853)

Robert Schumann

I. Lebhaft, nicht zu schell

II. Lebhaft und sehr markirt

III. Ruhiges Tempo, miz zartem Ausdruck

IV. Lebhaft, seht markirt

Deirdre Brown, piano

Moni Mathew, viola

Ken Myers, clarinet

Despite and Still, Op. 41

Samuel Barber

(1910-1981)

Karen Way-McClarty, soprano

David Roxburgh, piano

Convocation Hall, Arts Building

Selections from Kinderstube

Modest Mussorgsky
(1835-1881)

Eva Bostrand, soprano
Michelle Crouch, piano

Reflets (1986)

Christian Lauba

Charles Stolte, soprano saxophone
Derek Tuba, alto saxophone
Rosemarie Siever, tenor saxophone
Ken Myers, baritone saxophone

Sonata Op. 56 for Two Violins (1932)
Commodo (quasi allegretto)
Allegro

Sergey Prokofiev
(1891-1953)

Anne McDougall
Heather Neufeld-Bergen

String Quartet No. 1 in C Minor
1st Movement

Johannes Brahms
(1833-1897)

Adrian Dyck, violin
Moni Matthew, violin
Miriam Lewis, viola
Kerri McGonigle, cello

Beryl Barns Memorial Awards recipients: Jan Berry, Tanya Wan Lim, Karen Way-McClarty and Joseph Levesque (Undergraduate), Suzanne Langor (Graduate)

Richard Eaton Scholarship in Music recipient: Joseph Levesque

Margaret Heron Pine Lake String Prize recipient: Miriam Lewis

Fore and Aft

Scott Whetham, tuba
Christopher Robertson,
trumpet/flugelhorn
Sylvia Shadick-Taylor, piano

Thursday, March 31, 1994
at 8:00 pm

Muttart Hall
Alberta College



Co-sponsored by
Alberta College
Conservatory of Music

Program



Department of Music
University of Alberta

Program

Suite in D (from Water Music)
Overture-Gigue-Minuet-Bourree-March

George Frederic Handel
(1685-1759)
ed. E Tarr

Sonata VI in E
(originally written for violin)
Adagio - Allegro - Largo - Allegro

George Frederic Handel
adapted: Whetham

Lyric Pieces, Op. 47
1. Valse-Impromptu
2. Melodie
3. Halling
4. Melancholic
5. Springtanz

Edvard Grieg
(1843-1907)
arr. J Wallace

Lied and Humoreske, Op. 29

Leone Sinigaglia
(1868-1944)
trans. Whetham

Interval (15 minutes)

The Trumpet and Tuba Shall Sound!

George Frederic Handel

At the Beach (1929)
(Concert Waltz)

Virgil Thomson
(1896-1989)

After A Dream

Gabriel Faure
(1845-1924)
arr. S Denroche

Fore and Aft (1994)
Bell Ballad
Sonar

Bruce Nicholson

Sonata for Trumpet, Tuba and Piano (1977)
Movement Two

Gary Kulesha

The Trumpet and Voluntary Tuba

J Clarke
(1670-1707)
arr. Robertson

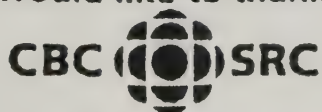
Program Notes

Special Guest **Christopher Robertson** will play flugelhorn (the flying horn), piccolo trumpet and trumpet in this recital. He performed with the Vancouver Symphony and Vancouver Opera Orchestras for 10 years. After returning from London U.K. in 1984 he joined Touch of Brass which performed concert tours throughout Canada and USSR, Japan, Singapore, Australia, India, Hong Kong and USA. He currently performs with Cornucopia Brass Ensemble which released its first compact disc in 1993 entitled *Ambrosia...* "a very charming album" (Bob Kerr 'Off the Record' CBC radio.)



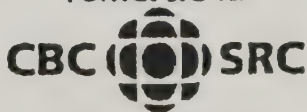
This evening's performance is
being recorded by the CBC for
future broadcast.

Alberta College
would like to thank



for the use of their
Bösendorfer

Alberta College
remercie la



pour le prêt du piano
à queue Bösendorfer

Upcoming Events:

Tuesday, at 8 pm
April 5, 1994
Convocation Hall

The University of Alberta Concert Band Concert.
William H Street, director. Program will include works by Jenkins, Dohnányi, Tull and Cable.
Admission: \$5/adult, \$3/student/senior

Wednesday, at 12:10 pm
April 6, 1994
Convocation Hall

Noon-Hour Organ Recital featuring D Vette,
soprano, with E Sluys, flute. Program includes works by Reger, Liszt's and Bach.

Wednesday, at 8 pm
April 6, 1994
Convocation Hall

Visiting Artist Series: John Lowry, violin with
Richard Troeger, harpsichord. A recital of works by J S Bach. Admission: \$7/adult, \$5/student/senior

Thursday, at 8:30 pm
April 7, 1994
Convocation Hall

Doctor of Music Recital: Milton Schlosser, piano
Candidate for the Doctor of Music. Program will include works by Beethoven and Rzewski. Free

Friday, at 8 pm
April 8, 1994
Convocation Hall

The University of Alberta Madrigal Singers Concert.
Leonard Ratzlaff, conductor. *The Four Seasons* featuring music by Schütz, Britten, Tormis, Rutter and Chatman. Admission: \$5/adult, \$3/student/senior

Saturday, at 8 pm
April 9, 1994
Convocation Hall

Master of Music Recital: Brent V Pierce. Candidate for the Master of Music degree in Composition. Works will be performed by Concordia College Choir, Hammerhead Consort, Garneau String Quartet and others. Free admission

Sunday, at 8 pm
April 10, 1994
Convocation Hall

The University Symphony Orchestra with soloist
Tanya Wan Lim, piano. Norman Nelson, conductor. Program will include works by Glinka and Tchaikovsky. Admission: \$5/adult, \$3/student/senior

Monday, at 8 pm
April 11, 1994
Convocation Hall

Stage Bands I & II. Neil Corlett and Alan Gilliland,
directors.
An evening of big band jazz. Program: TBA.
Admission: \$5/adult, \$3/student/senior

Thursday, at 8 pm
April 14, 1994
Convocation Hall

Master of Music Recital: Michael Coderre. Candidate for the Master of Music degree in Composition.
Free admission

Sunday, at 8 pm
April 17, 1994
Convocation Hall

Master of Music Recital: Kathleen Neudorf, soprano. Candidate for the Master of Music degree in Applied Music. Program will include works by Handel, Poulenc, Wolf and Schoenberg. Free admission

In Recital

Flight of Fancy
A Junior Recital By:

Pamela Hauser, soprano

assisted by

Judy Lowrey, harpsichord and piano

Mathias Silveira, violin

Steve Williams, trumpet

Wendy Grønnestad, recorder

**Saturday, April 2, 1994
at 8:00 pm**

Convocation Hall, Arts Building



Department of Music
University of Alberta

A Dedication

Margaret Eloise Francis Hartie (1905-1994) was one of my best friends. She loved me with understanding and pride, and with an unconditional faith in my abilities and intentions. Through her example I learned that the secret of carrying an adult's burden is to greet the world with the heart of a child; looking for and finding beauty everywhere and in everyone, fearlessly sharing the very core of oneself, for not to would be selfish and wasteful, praising God because he has given us a heart to love, a mind to learn, a spirit to soar, and a foundation that will never falter. Mamie will always be with me, she will be with me when I see fairy faces in the bark of old trees, when I laugh because life is more amusing than people realize, and when I lift my voice to heaven, so that she might hear, and sing along. I love you, Mamie, this recital is for you.

Your loving Granddaughter,
Pamela

Program

Selections from **The Fairy Queen** (1692)

Libretto: E Settle

Ye Gentle Spirits of the Air

When I Have Often Heard Young Maids Complaining

The Complaint

Hark! The Echoing Air a Triumph Sings

Henry Purcell
(1659-1695)

An die Freude (1767)

An Chlöe (1787)

Un moto di gioja (1789)

Die Zufriedenheit (1785)

Wolfgang Amadeus Mozart
(1756-1791)

The Dewfairy Aria from **Hansel und Gretel** (1893)

Libretto: A Wette

Englebert Humperdinck
(1854-1921)

Intermission

Early One Morning

Avenging and Bright

The Little Red Lark

The Angels' Whisper

Barbara Allen

Loch Lomond

Arr. Healey Willan

Titania's Aria from **A Midsummer Night's Dream** (1960)

Libretto: Pears

Benjamin Britten
(1913-1976)

Douce enfant, ta plainte légère from **Cendrillon** (1899)

Jules Massenet

(1842-1912)

Libretto: Cain

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Hauser.

Reception to follow in the Student Lounge, Arts Building.

Texts and Translations

Ye Gentle Spirits of the Air

Ye gentle spirits of the air, appear!
Prepare, and join your tender voices here.
Catch and repeat the trembling sounds anew,
Soft as her sighs and sweet as pearly dew.
Run new divisions, and such measures keep
As when you lull the God of Love asleep.

When I Have Often Heard Young Maids Complaining

When I have often heard
young maids complaining
That when men promise most they most
Then I thought none of them [deceive,
worthy my gaining,
And what they swore resolved ne'er to [believe.

But when so humbly he made his addresses
With looks so soft
and with language so kind,
I thought it sin to refuse his caresses;
Nature o'ercame and I soon changed
my mind.

Should he employ all his wit in deceiving.
Stretch his invention and artfully feign,
I find such charms,
such true joy in believing,
I'll have the pleasure, let him have the pain.

If he proves perjured, I shall not be cheated,
He may deceive himself but never me;
'Tis what I look for and shan't be defeated,
For I'll be as false and inconstant as he.

The Complaint

O let me ever, ever weep,
My eyes no more shall welcome sleep;
I'll hide me from the sight of day
And sigh and sigh my soul away.
He's gone, he's gone, his loss deplore
For I shall never see him more.

Hark! The Echoing Air a Triumph Sings

Hark! The echoing air a triumph sings,
And all around pleased Cupids clap their wings.

An Die Freude

Freude, Königin der Weisen,
Die, mit Blumen um ihr Haupt,
Dich auf güld'ner Leier preisen,
Ruhig, wenn die Torheit schnaubt:
Höre mich von deinem Throne,
Kind der Weisheit, deren Hand
Immer selbst in deine Krone
Ihre schönsten Rosen band.

Göttin, o so sei, ich flehe,
Deinem Dichter immer hold,
Daß er schimmernd' Glück verschmähe,
Reich in sich, auch ohne Gold;
Daß sein Leben zwar verborgen,
Aber ohne Sklaverei.
Ohne Flecken, ohne Sorgen
Weisen Freunden teuer sei!

Johann Peter Uz

An Chloe

Wenn die Lieb' aus deinen blauen,
Hellen, off'nen Augen sieht,
Und vor Lust, hinein zu schauen,
Mir's im Herzen klopft und glüht;

Und ich halte dich und küsse
Deine Rosenwangen warm,
Liebes Mädchen, Mädchen, und ich schließe

Mädchen, Mädchen, und ich drücke
Dich an meinen Busen fest,
Der im letzten Augenblicke
Sterbend nur dich von sich läßt:

Den berauschten Blick umschattet
Eine düst're Wolke mir;
Und ich sitze dann ermatet
Aber selig neben dir.

Johann Jacobi

Un Moto Di Gioja

Un moto di gioja
Mi sento nel petto,
Che annunzia diletto
In mezzo il timor.

Speriam che in contento
Finisca l'affanno,
Non sempre è tiranno
Il fato ed amor.

Un moto di gioja, ecc.

Lorenzo da Ponte(?)

To Joy

Joy, queen of wise men
who, flower-crowned,
praise you on golden lyres,
gently, while folly snorts and snuffles:
hear me from your throne,
child of wisdom, whose own hand
has always in your crown
entwined the fairest roses.

Goddess, I beg you, be
ever gracious to your poet,
that he may scorn the glitter of gold,
rich in himself without it,
that his life, obscure
but without slavery,
without blemish, without care,
may be dear to his wise friends.

To Chloe

When love looks out
of your clear, blue open eyes,
and the joy of gazing into them
makes my heart dance, and glow;

and I hold you, and kiss
your warm, rose-red cheek,
dear maid, and fold you,
trembling, in my arms,

maiden, maiden, and press you
close to my breast
where until my last dying moment
I would gladly hold you;

then my enraptured gaze is o'ershaded
by a dark cloud;
and then I sit exhausted
but happy beside you.

A Surge of Joy

I can feel in my breast
a surge of joy,
a foretaste of delight
in the midst of care.

Let us hope that our distress
will turn to content;
not always tyrannous
are fate and love.

I can feel, etc.

Die Zufriedenheit

Wie sanft, wie ruhig fühl' ich hier
Des Lebens Freuden ohne Sorgen,
Und sonder Ahnung leuchtet mir
Willkommen jeder Morgen.

Mein frohes, mein zufried'nes Herz
Tanzte nach der Melodie der Haine,
Und angenehm ist selbst mein Schmerz,
Wenn ich vor Liebe weine.

Wie sehr lach'ich die Großen aus,
Die Blutvergießer, Helden, Prinzen!
Denn mich beglückt ein kleines Haus,
Sie nicht einmal Provinzen.

Wie wüten sie nicht wider sich,
Die göttergleichen Herr'n der Erden:
Doch brauchen sie mehr Raum als ich,
Wenn sie begraben werden?

Christian Felix Weiße

The Dewfairy Aria

Der kleine Taumann heiss' ich,
und mit der Sonne reis' ich,
von Ost bis Westen weiss ich
wer faul ist und wer fleissig --
kling, klang, kling, klang!
Ich komm mit gold'nem Sonnenschein
und strahl in eure Augelein,
und weck mit kühlem Taue,
was schläft auf Flur und Aue.
Dann springet auf, wer munter
in früher Morgenstunde,
denn sie hat Gold im Munde.
Drum auf, ihr Schläfer, erwachet.
Der lichte Tag schon lachtet!
Drum auf, ihr Schläfer, erwacht!

Titania's Aria

Be kind and courteous to this gentleman.
Hop in his walk and gambol in his eyes.
Feed him with apricots and dewberries,
with purple grapes and green mulberries,
the honey bag steal from the humble bee,
and for night tapers crop their waxen thighs.
And light them with the fiery glowworms' eyes.
To have my love to bed and to arise.
Nod to him elves, and do him courtesies.

Contentment

How gentle and how peaceful here
is my life, joyful and free from care,
and with no misgivings
I welcome each bright new dawn.

My happy and contented heart
dances to the music of the groves,
even my pain is pleasant
when I weep for love.

How I laugh to scorn the great ones,
shedders of blood, heroes, princes!
For I am content with only a little house,
they not even with provinces.

How they rage among themselves,
these godlike masters of the earth:
but will they need more room than I
when they come to be buried?

I'm called the little Dew Man,
and I rise with the sun,
from east to west I know
who's lazy and who's diligent --
ding, dong, ding, dong!
I come with the golden sunshine
and beam it into your eyes,
and with cool dew I awake
what's asleep on field and meadow.
Then up, for it is
the early bird
that gets the best.
Get up, you sleepers, awake.
The bright day is laughing!
Get up, you sleepers, awake!

Fairy Godmother Aria

Douce enfant, ta plainte légère
Comme l'haleine d'une fleur,
Vient de monter jusqu'à mon cœur.
Ta marraine te voit et te protège...espère!...
Sylphes, lutins, follets, accourez à ma voix,
De tous les horizons, à travers les espaces...
Suivez exactement mes lois.
Apportez-moi tous vos talents, toutes vos grâces!
Je veux que cette enfant charmante, que voici,
Soit aujourd'hui hors de souci;
Je le veux
Et que par vous, splendidement parée,
Elle connaisse enfin le bonheur à son tour...
Je veux qu'aux fêtes de la cour
Elle soit la plus belle et la plus admirée.
O ma petite Cendrillon, ma fleur d'innocence et
d'amour,
Sun toi je veille!

Dearest child, I hear your plaint,
Like a flower's, sweet and faint;
Never dream, at heart I care not:
Thy godmother sees - despair not!
Come, fairies, sylphs and elves! My voice obey!
From ev'ry quarter, near or distant places -
And do precisely what I say:
Bring hither all your tricks and graces!
The charming maiden you see there,
For this whole day must know no care;
I will it.
And gorgeously by you attired-
That love and joy she may tast after all-
As belle she shall reign at the palace ball,
Of all the ladies the most admired.
Oh, Cinderella, sweet, innocent
flower,
I'll watch o'er you!

department of





Department of Music
University of Alberta

In Recital

Michelle Crouch, piano

Monday, April 4, 1994 at 8:00 pm

From **On an Overgrown Path** (1908)

Leoš Janáček
(1854-1928)

Our Evenings
A Blown-away Leaf
The Virgin of Frýdek
Good night!
In tears
The little owl continues screeching

Prelude and Fugue in G Major, BWV 884
From **Well-tempered Clavier**, BK II

Johann Sebastian Bach
(1685-1750)

Nocturne No. 1, Op. 33, No. 1 (ca.1875)

Gabriel Fauré
(1845-1924)

Intermission

Sonata in B Flat Major, Op. 22 (1800)

Ludwig van Beethoven
(1770-1827)

Allegro con brio
Adagio con molto espressione
Menuetto-Trio
Rondo-Allegretto

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Crouch.

Ms Crouch is recipient of the Mary Stinson Fund for Piano Accompanying.

Reception to follow in Arts Lounge. Everyone welcome.

Convocation Hall, Arts Building

BLOC ST. BLAISE

Prayers and Praise in Song from Elizabethan England

**Tuesday April 5, 1994
8:00 pm
St. Joseph's College Chapel**

BLOC ST. BLAISE

Bass: Robert Kelly
Tenor: Christopher New
Alto: Freida Gramit
Soprano: Marcia Ostashevski

St. Blaise, a fourth-century bishop in Cappadocia, is the patron of all who suffer from throat diseases and those who play wind instruments. This honour derives from an incident in which St. Blaise laid his hand on the throat of a child who was choking on a bone. As St. Blaise prayed, the child was healed.

The Bloc St. Blaise, though not composed of wind players, is grateful to anyone who would protect the throat.

The Bloc St. Blaise wishes to express thier deepest gratitude to their coaches Dr. David Gramit and Dr. Debra Cairns-Ollikkala.

Program

Orlando Gibbons (1583–1625)

Hymns and Songs of the Church:
Song of Hannah

William Byrd (1543–1623)

Mass for Four Voices:
Kyrie

Thomas Tallis (1505–1585)

Ne reminiscaris

Orlando Gibbons

Song of Deborah

William Byrd

Mass for Four Voices:
Sanctus and Benedictus

Christopher Tye (c.1505–1572)

Deus misereatur

Orlando Gibbons

Song of Moses

Thomas Tallis

If Ye Love Me

William Byrd

Mass for Four Voices:
Agnus dei

Please withhold your applause until the end of
each section.



1 Blasius und Spiridon als Beschützer des Viehs, Novgoroder Ikone, Ende 14. Jh., Moskau, Historisches Museum

u. Schwein: Plenar Ottos d. Mildens, Einbandrücks. (°Welfenschatz Tf. 77). Mit Horn: Relqr-Statuette aus d. Welfenschatz (ebd. Tf. 107). Mit Hechel: Relqq.statue, 14. Jh., Namur, Kath. (Abb. Lit. 10, 158); Retabelflügel, um 1460, Leitmeritz (Abb. J. Pešina, Tf.malerei d. Spätgot. u. d. Renaiss. i. Böhmen [Prag o. J.] 20). Mit

Eisenkämmen. — Zykl. Unterkirche v. S. Clement (Abb. °Wilpert Mos Tf. Berzé-la-Ville (Bourgogne Vivre 1968] Tf. 41) m. Sze durch Enthauptung (Abb. Roman. Mal. [Mü 1968] Paul i. Lavanttal, OSB-Blasien m. 20 Szenen u. (Abb. ÖKT 37 [W 1969 Braunschweig, Dom, 13 v Doering, Braunschweig [°Aurenhammer 388); um Kap., 20 Tf.-Gem. (Abb. [21957] 7; vgl. Inv. Bayern) Ehingen, B.-Kirche, 3 Dec Ehingen a. D. [Ellwangen szenen: Bevorzugt d. M Basilius' II., 11. Jh. (Abb Min. i. Stiftsbibl. Göttweig °Swarzenski Salzb Tf. CXI dinghofer Tragaltar, um 11 kanerkirche (A. Fuchs, D [Paderborn 1916] Abb. 16 Kath. v. Chartres, 1225 (IV/2 78); Pal. Comun., Sp 10, 159); beliebt wieder i. G. de Crayer, Mus. d. Sci 18. Jh. (Abb. ebd. 167). In a. d. Berge Argaeus: Kupf



In Recital

KATHERINE (HUGET) SPERLING, *piano*

*Convocation Hall
Sunday, April 10, 1994
at 3:00 pm*

Drei Intermezzi, Op. 117

- i) Intermezzo No. 1 in E-flat Major*
- ii) Intermezzo No. 2 in B-flat Minor*
- iii) Intermezzo No. 3 in C# Minor*

*Johannes Brahms
(1733-1897)*

Sonata in F# Major, Op. 78

- i) Allegro non Troppo*
- ii) Allegro vivace*

*Ludwig van Beethoven
(1770-1827)*

Intermission

*Quejas o la Maja y el Ruisenor
("The Maiden and the Nightingale")*

*Enrique Granados
(1867-1916)*

*El Pelele
("The Strawman")*

Enrique Granados

Ballade in F Minor, Op. 52

*Frederic Chopin
(1810-1849)*

Convocation Hall, Arts Building



Department of Music
University of Alberta

In Recital

Beeblebrox Brass

Joel Gray and Steve Williams, trumpets

Rob Ryder, horn

Ceri Jones, trombone

Jay Stobbe, tuba

Friday, April 15, 1994 at 8:00 pm

Convocation Hall, Arts Building



Department of Music
University of Alberta

Program

Sonata from "Die Bänkelsängeli" (1687) Anonymous
Beeblebrox Brass

Prayer of St. Gregory (1948) Alan Hovhaness
(b. 1911)
Steve Williams, trumpet
Joachim Vette, organ

Second Concerto for Trumpet Ernest Williams
Third movement - Rondo
Joel Gray, trumpet
Gloria Kroeker, piano

Concertino in B-Flat Major, Op. 4 (1852) Ferdinand David
(1810-1873)
Ceri Jones, trombone
Liz Han-Andrew, piano

Pavane pour une infante defunte (1899) Maurice Ravel
(1875-1937)
Jay Stobbe, tuba
Michael Rose, piano

Sonata for Horn (1800) Ludwig van Beethoven
(1770-1827)
First movement - Allegro moderato
Rob Ryder, horn
Judy Lowrey, piano

Three Pieces (1822) Ludwig Maurer
(1789-1878)
Maestoso alla Marcia
Andante con moto
Allegro grazioso
Beeblebrox Brass

Intermission

Just a Closer Walk with Thee

Traditional
Arr. D Gillis

Renaissance Dances (1540)
(from **The Danserye**)

Tylman Susato
Arr. J Iveson

La Mourisque

Ronde - Mon Amy

Ronde

Largo Al Factotum (1816)
(from **The Barber of Seville**)

Gioachino Rossini
(1792-1868)
Arr. G Kulesha

Fancies Toyes and Dreames (1598)

The Old Spagnoletta

His Rest

Tell mee Daphne

A Toye

Giles Farnaby
(1563-1640)
Arr. Elgar Howarth

Girl With the Flaxen Hair (1911)

Claude Debussy
(1862-1918)
Arr. M W Allen

Canzona per Sonare No. 4 (1597)

Giovanni Gabrielli
(1554-1612)
Arr. G Page

Beeblebrox Brass

department of



In Recital

Karen Charlton, soprano

with
Criselda Mierau, piano

and
Adrienne Sitko, organ

~~Thursday, March 31, 1994 at 8:00 pm~~

Postponed to
April 16, 1994

Convocation Hall, Arts Building



Department of Music
University of Alberta

I would like to dedicate tonight's recital to both my parents, Lorraine and Victor Charlton. I love you.

Thank you, Lisa and Christopher, for sitting through hours and hours and hours.....and hours of concerts and performances if only to see me for two minutes.

To my best friend, Mike— you put up with all my moods all the time. I'd sing my special "Mikey" song, but I don't want to embarrass you. Thanks for everything! (Sorry, but I couldn't fit U2 into the program!)

To Cindy— you're the most honest (not to mention blunt) person I know. You have the capability to feel all that life has to offer and you'll never know how much you've taught me. Jordan is a very lucky little girl! (P.S. why can't you do **both**?)

To Harold—you have taught me much more than how to sing. You have taught me about life and about myself. You have been my guidance counsellor, my teacher and my friend. Thank you.

To my friends— I would like to dedicate *An die Musik* to all of you. This song expresses how powerful music is to me. I have found friends who understand that connection and cherish it as I do. For me, that emotional connection has been strengthened by sharing it— *ich danke dir dafür!*

Program

From Schemelli's Gesangbuch (1736)	Johann Sebastian Bach
Gott, wie groß ist deine Güte, No. 30	(1685-1750)
O Jesusalein süß, No. 16	
Jesus, unser Trost und Leben, No. 28	
When Love is Kind	Old Irish Air
O No John! (arr. Cecil Sharp)	Somerset Folk Song
Such a Li'l Fellow	William Dichmont
Die Nonne, Op. 9, No. 12 (1830)	Fanny Mendelssohn
	(1805-1847)
Auf Flügeln des Gesanges, Op. 34, No. 2 (1836)	Felix Mendelssohn
Hexenlied	(1809-1847)
Intermission	
Der Müller und der Bach, Op. 25, No. 19 (1824)	Franz Schubert
An die Musik, Op. 88, No. 4 (1817)	(1797-1828)
Die junge Nonne, Op. 43, No. 1 (1825)	
From Don Pasquale (1843)	Gaetano Donizetti
Norina's Aria	(1797-1848)
Sorrow and Spring	Graham Peel
Shepherd's Holiday (1936)	Arthur Benjamin
	(1893-1960)
Love's Philosophy, Op. 3, No. 1 (1905)	Roger Quilter
	(1877-1953)
From Der Freischütz (2832)	Carl Maria von Weber
Kommt ein schlanker Bursch gegangen	(1876-1826)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Charlton.

Ms Charlton is recipient of the Beryl Barns Undergraduate Awards and the Alberta Arts Foundation Scholarship.

Please join us for a reception, following tonight's recital, in the Arts Lounge.

Texts and Translations

Gott, wie groß ist deine Güte
Gott, wie groß ist deine Güte
die mein Herz auf Erden schmeckt.
Ach, wie labt sich mein Gemüte,
wenn mich Not und Tod erschreckt.
Wenn mich etwas will betrüben,
wenn mich meine Sünde preßt,
zeigt sie von deinem Lieben,
das mich nicht verzagen läßt.
Drauf ich mich zufrieden stelle
und Trotz bieten kann der Hölle.

Deine Güte ist mein Leben
und mein allerbestes Teil,
das niemand als du kann geben,
du mein auser wähltes Heil.
Alles, was die Welt besitzt,
womit sie zu prangen pflegt,
hat noch keinem nie genützt,
ja wenn mans genau erwägt,
senkt es manchen Verderhen,
daß er hier und dort mußsterben.

Text: Schemelli

O Jesulein süß

O Jesulein süß, O Jesulein mild!
Deins Vaters Will'n hast du erfüllt,
bist kommen aus dem Himmel reich,
uns armen Menschen worden gleich.
O Jesulein süß, O Jesulein mild!

O Jesulein süß, O Jesulein mild!
Deins Vaters Zorn hast du gestillt,
du zahlst für uns all unser Schuld
uns bringst uns in deins Vaters Huld,
O Jesulein süß, O Jesulein mild!

O Jesulein süß, O Jesulein mild!
Mit Freud hast du die Welt erfüllt;
du kommst herab vom Himmels saal
und tröst'st uns in dem Jammerstal,
O Jesulein süß, O Jesulein mild!

Lord, how plenteous is Thy goodness
Lord, how plenteous is Thy goodness,
Given me, a mortal here
ah, how comforted my spirit,
Freed my heart from want and fear.
When the thoughts of death affright me,
When my sins are hard to bear,
Then Thy love and grace delight me,
Save my soul from dark despair.
Bring me peace and consolation,
Safe from hell and from damnation.

Hence I pray, Lord, for Thy mercy,
For Thy grace and faithful care,
Ah, my Father, do sustain me,
Let me never more despair.
Strengthen with Thy Holy Spirit,
When I'm vexed or face grim death,
That I life and bliss inherit,
courage show and power of faith,
Grant me Thy great love Forever,
Endless joys and heaven's treasure.

O Jesus Sweet

O Jesus so sweet, O Jesus so mild,
thy Father's task didst Thou complete,
From heaven high adn kingly crown
To lowly man Thou camest down,
O Jesus sweet, O Jesus mild.

O Jesus sweet, O Jesus mild!
Thy Father's wrath for us didst meet,
For all our sins hast Thou atoned
Thy Father's love for us hast won,
O Jesus sweet, O Jesus mild!

O Jesus sweet, O Jesus mild!
Grant that we see They love so great,
all that we have belongs to Thee
thou hast redeemed us, set us free,
O Jesus sweet, O Jesus mild!

Jesus, unser Trost und Leben
Jesus, unser Trost und Leben,
welcher war dem Tod ergeben,
der hat herrlich und mit Macht
Sieg und Leben wieder bracht:
Er ist aus des Todes Banden
als ein SiegsFürst auf erstanden:
Halleluja, Halleluja!

Er hat ritterlich gerungen,
Höll und Teufel überzwungen,
Kein Feind kann uns schaden mehr,
ob er tobet noch so sehr,
Darum, Zion, fröhlich singe
und mit voller Stimm erklinge:
Halleluja, Halleluja!

Die Nonne

Im stillen Klostergarten,
eine bleiche Jungfrau ging,
Der Mond beschien sie trübe,
an ihrer Wimperhing
die Träne zarter Liebe.

O wohl mir dass gestoben
der treue Buhle mein!
Ich darf ihn wieder lieben:
er wird ein Engel sein,
und Engel darf ich lieben.

Sie trat mit zagen Schritte
wohl zum Maria-bild;
es stand im lichten Scheine,
es sah so muttermild
her unter auf die Steine.

Sie sank zu seinen Füßen,
sah auf mit Himmelsruh,
bis ihre Augenlieder
im Tode fielen zu;
ihr Schleier wallte nieder.

Text: Uhland

Auf Flügeln des Gesanges
Auf Flügeln des Gesanges,
Herzliebchen, trag ich dich fort
Fort nach den Fluren des Ganges,
Dort weiß ich den schönsten Ort;

Jesus, Who Salvation Gave Us
Jesus, who salvation gave us,
He who compassed death to save us,
But the miracle he wrought.
Victory of life hath brought.
He whom bonds of death imprisoned,
Lord-of death is now arisen:
Alleluia, Alleluia!

He hath conquered hell and Satan
Vanquished all our foes, and routed
Those who would mankind destroy
And now van, bold threats employ,
Therefore, Zion, shout, praise loudly,
And with lusty voice, sing gladly;
Alleluia, Alleluia!

The Nun

In the still conventgarden,
a pale, young woman walked,
The moon shone dimly,
on her eyelash
hung a tear of love.

I am happy that
my true love has died!
Now I may love him again.
For he will be an angel,
and I may love all angels.

She hesitantly approached
the vision of Mary;
its shone
and looked down maternally
on the pure girl.

She sank down before the statue
and gazed upward with heavenly peace,
until her eyes
closed in death;
her veil fluttered down.

On Wings of Song
On wings of song,
dearest, will I bear you away,
away to the Ganges meadows,
where I know of the nicest place.

Auf Flügeln des Gesanges (cont.)

Da liegt ein rotblühender Garten
Im stillen Mondenschein,
Die Lotosblumen erwarten
Ihr trautes Schwesterlein.

Die Veilchen kichern und kosen,
Und schau'n nach den Sternen empor,
Heimlich erzählen die Rosen
Sich duftende Märchen ins Ohr.

Es hüpfen herbei und lauschen
Die Frommen, klugen Gazellen
Und in der Ferne rauschen
Das heiligen Stromes welln.

Dort wollen wir niedersinken
Unter dem Palmenbaum,
Und Liebe und Ruhe trinken,
Und träumen seligen Traum.

Hexenlied

Die Schwalbe fliegt, der Frühling siegt
und spendet uns blumen zum Kranze
bald huschen wir leis' aus der Thür
und fliegen zum prächtigen Tanze.
Ein schwarzer Bock, ein Besenstock,
die Ofengabel, der Wocken,
reisst uns geschwind, wie Blitz und Wind,
durch sausende Lüfte zum Brocken.

Um Beelzebub tanzt unser Trupp
und küsst ihm die kraligen Hände
ein Gestierschwarm fasst uns beim Arm
und schwinget im Tanzen die Brände.
Und Beelzebub verheisst dem Trupp
der Tanzen den Gaben, auf Gaben,
sie sollen schön in Seide gehn
und Töpfe voll Goldes sich graben.

Ein Feuerdrach' umflieget das Dach
und bringet uns Butter und Eier.
Die Nachbar'n dann sehn die Funken wehn,
und schlagen ein kreuzvor dem Feuer!
Die Schwalbe fliegt, der Frühling siegt
und spendet uns blumen zum Kranze
bald huschen wir lies aus der Thür
Juchheissa zum practigen Tanze!

On Wings of Song

A red-blossoming garden lies there
in the quiet light of the moon,
the lotus flowers are waiting
For their own sister dear.

The violets titter, talk fondly,
and gaze to the stars above,
the roses whisper their scented
stories into each other's ear.

Here come leaping to listen
alert and gentles gazelles,
and in the distance splashing,
the waves of the sacred stream.

There let us sink down
beneath the palm tree,
and drink in love and peace,
and dream a blissful dream.

Witches' Song

The swallows bring glad news of spring
Our season of garlands advances:
We'll softly glide the door outside,
To join in our glorious dances.
Away with goat of jet black coat,
Tongs, broomstick, distaff and spindle,
We quickly flyu through stormy sky
Our fires on the Brocken to kindle.

By tree and shrub, round Beelzebub
We dance, his claws kissing and clasping.
While spectre bands with waving brands
Our arms are with vehemence grasping.
And gift on gift to dances swift
Most cheerfully Beelzebub offers;
In silk attired we'll be admired
From pots of lost gold fill our coffers.

Fire dragons soar the rafters o'er,
And bring us sweet fresh eggs and butter.
The neighbours then mark the flickering spark,
Cross themselves and hurried prayers utter!
The swallows bring glad news of spring
Our season of garlands advances:
We'll softly glide the door outside,
Hurrah for our glorious dances.

Der Müller und der Bach

Der Müller:

Wo ein treues Herze
in Liebe vergeht,
da welken die Lilien
auf jedem Beet;

da muß in die Wolken
der Vollmond gehen,
damit seine Tränen
die Menschen nicht sehen;

da halten die Englein
die Augen sich zu
und schluchzen und singen
die Seele zur Ruh.

Der Bach:

Und wenn sich die Liebe
dem Schmerz entringt,
ein Sternlein, ein neues,
am Himmel erblinkt;
da springen drei Rosen,
half rot und half weiß,
die welken nicht wieder,
aus Dornenreis.

Und die Englein schneiden
die Flügel sich ab
und gehn all Morgen
zur Erde hinab.

Der Müller:

Ach Bächlein, liebes Bächlein,
du meinst es so gut;
ach, Bächlein, aber weißt du
wie Liebe tut?

Ach unten, da unten
die kühle Ruh!
Ach, Bächlein, liebes Bächlein,
so singe nur zu.

The Miller and the Brook

The Miller:

Where a true heart
wastes away in love,
there lilies wilt
in every bed;

there behind clouds
the full moon must slip,
so that its tears
be not seen by men;

there the angels keep closed their eyes,
closed their eyes,
and sob and sing
the soul to rest.

Brook:

And whenever love
breaks free from sorrow,
then a tiny new star
shines out in the sky;
then three roses,
half red and half white,
which will never fade,
from thorn sprigs spring.
And then angels clip
the wings from their backs,
and every morning
descend here to earth.

Miller:

Ah, brook, dear brook,
you mean so well;
but ah, do you know
what love can do?

Ah, there, down there,
is cool peace!
Ah brook, dear brook,
just sing on

Müller

An die Musik

Du holde Kunst, in wieviel grauen Stunden,
Wo mich des Lebes wilder Kreis umstrickt,
Hast du mein Herz zu warmer Liebe entzunden,
Hast mich in eine beßre Welt entrückt!

Oft hat ein Seufzer, deiner Harf entfloßen,
Ein süßer, heiliger Akkord von dir
Den Himmel beßrer Zeiten mir erschlossen;
du holde Kunst, ich danke dir dafür!

Text: Schober

Die junge Nonne

Wie braust durch die Wipfel der heulende Sturm!
Es klirren die Balken, es zittert das Haus!
Es rollet der Donner, es leuchtet der Blitz!
Und finster die Nacht, wie das Grab!

Immerhin, immerhin, so tobt' es auch
jüngst noch in mir!
Es brauste das Leben, wie jetzo der Sturm,
Es bebten die Glieder, wie jetzo das Haus,
Es flammte die Liebe, wie jetzo der Blitz,
Und finster die Brust, wie das Grab.

Nun, tobe, du wilder gewalt'ger Sturm,
Im Herzen ist Friede, im Herzen ist Ruh,
Des Bräutigams harret die liebende Braut,
Gereinigt in prüfender Glut,
Der ewigen Liebe getraut.

Ich harre, mein Heiland! mit sehnenden Blick!
Komm, himmlischer Bräutigam, hole die Braut,
Erlöse die Seele von irdischer Haft,
Hosch, friedlich ertönet das Glöcklein vom Turm!
Es lockt mich das süße Getön
Allmächtig zu ewigen Höhn
Alleluja!

To Music

O Kindly Art, in how many a grey hour,
when I am caught in life's unruly round,
have you fired my heart with ardent love,
and borne me to a better world!

Often, has a sigh from your harp,
a chord, sweet and holy, from you,
opened for me a heaven of better times;
O kindly Art, for that I thank you!

The Young Nun

How the gale howls and rages in the trees!
The rafters rattle, the house shivers!
The thunder rolls, the lightning flashes!
the night is black as the tomb!

Not long ago, such a storm
still raged in me!
My life raged as now the fale;
my limbs trembled as now the house,
my love flamed as now the lightning,
my breast, within, was black as the tomb!

Now rage, wild and mighty storm!
In my heart is peace, in my heart is repose,
for her groom there waits a loving bridge,
purified by testing fire,
wedded to eternal love.

I wait, my Saviour, with longing gaze!
Come, Heavenly Bridgegroom, claim your bride,
deliver her soul from earthly prison.
Hark, the peaceful bell from the tower.
That sweet sound calls me
all-powerfully to eternal heights.
Hallelujah!

Norina's Aria

"Quel guardo il cavaliere
in mezzo al cor trafisse;
piegò il ginocchio e disse:
Son vostro cavalier.
E tanto era in quel guardo
sapor di paradiso,
che il cavalier Riccardo,
tutto d'amor conquiso,
giurò che ad altra mai
non volgeria il pensier."
Ah, ah!, Ah, ah!

So anch'io la virtù magica
d'un guardo a tempo e loco,
so anch'io come si bruciano
i cori a lento fuoco;
d'un breve sorrisetto
conosco anch'io l'effetto,
di menzognera lagrima,
d'un subito languor.
Conosco i mille modi
dell' amorose frodi,
i vezzi e l'arti facili
per adescare un cor.
D'un breve sorrisetto
conosco anch'io l'effetto,
conosco, conosco
d'un subito languor
so anch'io la virtù magica
per ispirare amor,
conosco l'effetto, ah! sì,
ah! sì, per ispirare amor.

Ho testa bizzarra,
son pronto Vivace,
brillare mi piace,
mi piace scherzar.
Se monto in furore
di rado sto al segno,
ma in riso lo sdegno
fo presto a cangiar.
Ho testa bizzarra,
ma core eccellente.
Ah!

So anch'io come si bruciano
i cori a lento fuoco...etc

Norina

"That glance struck the knight
straight to the heart;
he fell on one knee and said:
I am your knight!
And there was such a savour
Of paradise in that glance
that the knight Richard,
quite vanquished by love,
swore he would never
give a thought to any other fair."
Ha ha! Ha ha!

I, too, know the magic power
of a glance at the right time and place,
I know, too, how hearts
can be made to smoulder slowly;
and, too, I know the effect.
Of a fleeting smile,
an artful tear,
a sudden languor.
I know the thousand modes
of amorous fraud;
the knacks and easy artifices
for capturing a heart.
I, too, know the effect
of a fleeting smile,
oh, I know!
Of a sudden languor
I know the magic power
to inspire love,
I know its affect, oh yes
Oh, yes, for inspiring love.

My head is full of fantasy,
I'm alert and vivacious
I like to shine,
I like to jest,
If I fly into a rage
there's seldom any holding me,
but my anger soon
converts to laughter.
My head is full of fantasy,
but I've a good heart.
Ah!

I, too, know how to make hearts
slowly smoulder...etc.

Annchen's Aria

Kommt ein schlanker Bursch gegangen,
Blond von Locken oder braun,
Hell von Aug' und rot von Wangen,
Ei, nach dem kann man wohl schaun.

Zwar schlägt man das Aug' aufs Miedec
Nach verschämter Mädchen Art;
Doch verstrohlen hebt man's wieder,
Wenn's das Bürschchen nicht gewart.

Sollten ja sich Blicke finden,
Nun, was hat denn das für Not?
Man wird drum nicht gleich erblinden,
Wird man auch ein wenig rot.

Blickchen hin und Blick herüber,
Bis der Mund sich auch was traut!
Er seufzt: Schönste! Sie spricht: Lieber!
Bald heißt's Bräutigam und Braut.

Immer näher, liebe Leutchen!
Wollt ihr mich im Kranze sehn?
Gelt, das ist ein nettes Bräutchen,
Und der Bruch nicht minder schön?

Annette's Aria

If a slim lad came by,
fair or dark-haired,
bright-eyed and rosy-cheeked,
well, he'd be worth looking at!

Of course, one would drop one's eyes,
as befits a bashful maid,
but steal another glance
when the lad wasn't watching.

And if our eyes should meet,
well, where's the harm in that?
One wouldn't be blinded straightaway
though perhaps might turn a little red.

A glance here, a glance there,
until the mouth ventures too!
He sighs "fairest!" she says "Dear One!"
Soon they'll be bride and groom.

Come close, dear people!
Do you want to see me garlanded?
Now isn't that a pretty little bride,
and the youth no less handsome?

department of





Department of Music
University of Alberta

In Recital

Deirdre Brown, piano

Sunday, April 17, 1994 at 5:00 pm

Concerto nach Italienischem Gusto (1735)
(Italian Concerto)

Johann Sebastian Bach
(1685-1750)

Sonata in F-Sharp Major, Op. 78 (1809)
Andante cantabile - Allegro ma non troppo
Allegro vivace

Ludwig van Beethoven
(1770-1827)

Intermission

Sonata (1924)

Igor Stravinsky
(1882-1971)

Fantasien, Op. 116 (1892)
4. Intermezzo - Adagio
6. Intermezzo - Andantino teneramente
7. Capriccio - Allegro agitato

Johannes Brahms
(1833-1897)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Brown.

Convocation Hall, Arts Building



Department of Music
University of Alberta

In Recital

Christopher New, organ

Sunday, April 17, 1994 at 8:00 pm
Robertson Wesley United Church

Suite d 7^{ieme} Ton

Plein jeu continu
Duo
Basse de trompette
Dialogue de Recits Meslé de Trois
Trio a deux Dessus
Voix humaine
Dialogue

Jacques Boyvin
(c.1649-1706)

Sonata II

I Lebhaft
II Ruhig bewegt
III Fuge

Paul Hindemith
(1895-1963)

Concerto in G, BWV 592

(after Johann Ernst, 1695-1715)
Allegro
Grave
Presto

Johann Sebastian Bach
(1685-1750)

Intermission

Variations on *Mein junges Leben hat ein End'*

Jan Pieterszoon Sweelinck
(1562-1621)

Concerto for Organ and String Orchestra, Op. 4, No. 1

Larghetto
Allegro
Adagio
Andante

George Frederick Handel
(1685-1759)

Charleen Megyesi, oboe
Adrian Dyck and Eva Butler, violin
Miriam Lewis, viola
Kerri McGonigle, cello

Prelude and Fugue in D Major, BWV 532

Johann Sebastian Bach

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr New.

Mr New is recipient of the Beryl Barns Memorial Undergraduate Awards and the Peace River Pioneer Memorial Scholarship in Music.



Department of Music
University of Alberta

In Recital

Elizabeth Sluys, flute

assisted by

Judy Lowrey, piano

Jonathan Craig (Faculty), viola

Nora Bumanis (Faculty) and Tracy Erdmann, harp

Monday, April 18, 1994 at 8:00 pm

Sonata for Flute and Piano (1947)

Allegro malinconico

Cantilena

Presto giocoso

Francis Poulenc

(1899-1963)

Six Preludes

Studies on East Asian Pipes for Solo Piccolo

Ti (China)

Taegum (Korea)

Donglim (Tiber)

Shinobue (Japan)

Suling (Bali)

Khêne (Laos)

David Loeb

(b. 1939)

Grand Polonaise, Op. 16

Theobald Boehm

(1794-1881)

Intermission

Thoughts for Solo Flute (1969)

Thomas David Mason

(b. 1941)

La Flûte de Pan

II. Pan et Les Oiseaux

Jules Mouquet

(1867-1946)

Tracy Erdmann, harp

Trio Sonata (1915)

Pastorale

Interlude

Finale

Claude Debussy

(1862-1918)

Nora Bumanis, harp

Jonathan Craig, viola

Ms Sluys is recipient of the Beryl Barns Memorial Undergraduate Awards.

Convocation Hall, Arts Building

In Recital

Pearl Ching Der, clarinet

assisted by

Corey Hamm, piano

Friday, April 22, 1994 at 5:00 pm

Sonate Op. 167 (1921)

Allegretto

Allegro animato

Lento

Molto allegro-allegretto

Carmille Saint-Saëns

(1835-1921)

Thema Mit Variationen, Op. 14 (1928)

Jorgen Bentzon

(1897-1957)

Trio for Piano, Clarinet and Cello, Op. 11

Adagio

Allegro con Brio

Ludwig van Beethoven

(1770-1827)

Shannon Boyle, piano
Susanne Hayman, bassoon

Intermission

Petite Pièce (1910)

Claude Debussy

(1862-1918)

Sérénade

Gabriel Pierné

(1863-1937)

Piece en Forme de Habenera (1898)

Maurice Ravel

(1875-1937)

Grand Duo Concertante Op. 48 (1817)

Carl Maria von Weber

(1786-1826)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Der.

Convocation Hall, Arts Building



Department of Music
University of Alberta



Department of Music
University of Alberta

In Recital

Julianne Neudorf, soprano

with

Kathy Sperling, piano

featuring

Adrian Dyck, violin

Sunday, April 24, 1994 at 8:00 pm

Convocation Hall, Arts Building

Dedication

This concert is dedicated to my parents, John and Hilda, whose unwavering love and support have helped me reach this point in my "journey."

"The man that hath no music in himself, Nor is moved with concord of sweet sounds, Is fit for treason, stratagems, and spoils."

Shakespeare

Program

How Beautiful are the Feet (<i>Messiah</i> , 1741)	George Frideric Handel
Come and Trip It (<i>L'Allegro</i> , 1740)	(1685-1759)
Ombra mai fù (<i>Xerxes</i> , 1738)	
Và godendo	

Break

Das Veilchen, K.476 (1785)	Wolfgang Amadeus Mozart
Abendempfindung, K.523 (1787)	(1756-1791)
Vado, ma dove, K.583 (1789)	

Intermission

Zueignung, Op.10, No.1 (1885)	Richard Strauss
Allerseelen, Op.10, No.8	(1864-1949)
Ruhe, meine Seele, Op.27, No.1 (1894)	
Morgen, Op.27., No.4	

Adrian Dyck, violin

Break

Noch'yu v sadu u menya, Op.38, No.1 (1916)	Sergei Rachmaninoff
Son, Op.38, No.1	(1873-1943)

Break

Vocalise, Op.34, No.14 (1910-1912)

Everyone is invited to a reception in the Arts Student Lounge following the recital.

Texts and Translations

Ombra mai fù

Frondi tenere e belle
Del mio platano amoto,
Per voi risplenda il fato.
Tuoni, lampi e procelle
Non v'oltraggino mai la cara pace.
Nè giunga a profanarvi austro rapace!

Ombra mai fù
Di vegetabile
Cara ed amabile
Soave più.

Và godendo

Và godendo vezzoso e bello
Quel ruscello la libertà,
E tra l'erbe con onde chiare
Lieto al mare correndo và.

Das Veilchen (Goethe)

Ein Veilchen auf der Wiese stand,
gebückt in sich und unbekannt:
es war ein herzigs Veilchen.
Da kam ein' junge Schaferin
mit leichtem Schritt und muntern Sinn
daher, daher, die Wiese her und sang.

Ach! denkt das Veilchen, wär ich nur
die schönste Blume der Natur,
ach, nur ein kleines weilchen,

bis mich das Liebchen abgepflückt
und an dem Busen mattgedrückt,
ach nur, ach nur ein Viertelstündchen lang.

Ach, aber ach! das Mädchen kam
und nicht in acht das Veilchen nahm,
ertrat das arme Veilchen,
Es sank und starb und freut' sich noch:
und sterb' ich denn, so sterb' ich doch durch sie,
durch sie, zu ihren Füßen doch.
Das arme Veilchen! es war ein herzig's Veilchen.

Abendempfindung (unknown, possibly Campe)

Abend ist's, die Sonne ist verschwunden,
und der Mond strahlt Silberglanz; so entflieh'n des Lebens
schönste Stunden, flieh'n vorüber wie im Tanz.
Bald entflieht des Lebens bunte Szene,
und der Vorhang rollt herab; aus ist unser Spiel, des
Freundes Träne fließet schon auf unser Grab.
Bald vielleicht, mir weht, wie Westwind leise,

Ombra mai fù

Tender and beautiful branches
Of my beloved plain tree,
For you fate brightly shines.
Thunder, lightning and storms.
Never disturbs your majestic calm.
Rapacious winds do not reach out to defile you!

Never was there a shadow
of branches
sweeter, more refreshing,
or more gentle.

Và godendo

Joyously and graciously ripples
That free-flowing brooklet,
And with clear waves it runs through the grass
Gaily towards the sea.

Das Veilchen

A violet stands in the meadow,
stooped over and unknown:
it was a sweet violet.
There came a young shepherdess
with light step and lively spirit
hither, hither, the meadow along and sang.

Ah! thinks the violet, were I only
the most beautiful flower of nature,
ah, only a little while,

till the darling plucked me
and pressed me to her bosom
ah! only a quarter-hour long.

Ah, but ah! the maiden approached
and paid no attention to the violet
trampled the poor violet.
It sank and died and yet is delighted
and die I then, but I die through her
through her, nevertheless to her feet
the poor violet! It was a sweet violet.

Evening Impression

Evening it is, the sun has disappeared and the moon radiately
shines silver; thus escapes life's most beautiful hours,
fly by as in the dance.
Soon the colorful scene escapes, and the curtain rolls down;
our play has ended, the friend's tear flows already
upon our grave.
Soon perhaps, a gentle westwind blows to me

Abendempfindung (cont.)

eine stille Ahnung zu, schließ ich dieses
Lebens Pilgerreise, fliege in das Land der Ruh.
Werd't ihr dann an meinem Grabe weinen, trauernd meine
Asche sehn, dann, o Freunde, will ich euch erscheinen
und will Himmel auf euch wehn.
Schenkauch du ein Tränchen mir
und pflücke mir ein Veilchen auf mein Grab,
und mit deinem seelenvollen Blicke
siehdann sanft auf mich herab.
Weih' mir eine Träne, und ach!
Schäme dich nur nicht, sie mir zu weihn,
o, sie wird in meinem Diademe
dann die schönste Perle sein.

Vado, ma dove? (Da Ponte)

Vado, ma dove? o Dei!
se de'tormenti suoi,
se de'sospiri miei
non sente il ciel pietà!
Tu che mi parli core,
guida i miei passi, amore;
tu quel vitegno or toglì
che dubitar mi fa,
che dubitar mi fa.

Zueignung (Von Gilm)

Ja, du weißt es, teure Seele,
daß ich fern von dir mich quäle,
Liebe macht, die Herzen Krank,
habe Dank!

Einst hielt ich, der Freiheit Zecher,
hoch din Amethysten Becher
und du segnetest den Trank,
habe Dank!

Und beschworst darin die Bösen,
bis ich, was ich nie gewesen,
heilig, heilig ans Herz dir sank,
habe Dank!

Evening Impression (cont.)

a silent foreboding I end this life's pilgrimage,
fly into the land of rest!
Will you then cry at my grave, mournful look at my ashes,
then, oh friends, I will appear to you
and will send heaven to you.
Also give me a little tear
and pick a violet for my grave,
and with your soulful glance
look gently down to me then.
Dedicate a tear to me, and ah!
but do not be ashamed to dedicate it to me
oh, it will in my tiara
then the most beautiful pearl be.

Whither I'm going I know not

Whither I'm going I know not
Would that the gods had pity
Either for my deep sighing
Or my beloved's pain!
Love, let my steps be guided;
Counsel my heart divided;
Love, take away my doubting,
Let not assurance wane,
Let only faith remain.

Devotion

Ah, you know it, dear soul,
That, far from you, I languish,
Love causes hearts to ache,
To you my thanks!

Once, drinking to freedom,
I raised the amethyst cup,
And you blessed the drink,
To you my thanks!

You exercised the evil spirits in it,
So that I, as never before,
Cleansed and freed, sank upon your breast,
To you my thanks!

Allerseelen (Von Gilm)

Stell auf den Tisch die duftenden
 Reseden,
Die letzten roten A stern trag'herbei,
Und laß und wieder von der Liebe
 reden,
Wie einst im Mai.

Gib mir die Hand, daß ich sie
 heimlich drücke.
Und wenn man's sieht, mir ist es
 einerlei,
Gib mir nur einen deiner süßen,
 Blicke,
Wie einst im Mai.

Es blüht und duftet heut' auf
 jedem Grabe,
Ein Tag im Jahr ist ja den Toten frei,

Komm an mein Herz, daß ich dich
 wieder habe,
Wie einst im Mai.

Ruhe, meine Seele (Henckell)
Nicht ein Lüftchen regt sich leise,
Sanft entschlummert ruht der Hain;
Durch der Blätter dunkle Hülle
Stiehlt sich lichter Sonnenschein.
Ruhe, ruhe, meine Seele,
Deine Stürme gingen wild,
Hast getobt und hast gezittert,
Wie die Brandung, wenn sie schwillt!
Diese Zeiten sind gewaltig,
Bringen Herz und Hirn in Not,
Ruhe, ruhe, meine Seele,
Und vergiss was dich bedroht!

Morgen (Mackay)

Und morgen wird die Sonne wieder
 scheinen,
Und auf dem Wege, den ich gehen
 werde,
Wird uns, die Glücklichen, sie wieder
 einen
Inmitten dieser sonnenatmenden
 Erde...

All Souls

Set on the table the fragrant
 mignonettes,
bring in the last red asters,
and let us speak of love
 again,
as once in May.

Give me your hand to press
 in secret,
if people see, I do not
 care;
give me but one of your sweet
 looks,
as once in May.

Each grave today has flowers,
 is fragrant,
for one day of the year the dead
 are free
come close to my heart, and so be
 mine again,
as once in May.

Rest, my Soul

Not a breeze is stirring,
Softly slumbering lies the grove,
Through the dark cover of foliage
Steal the bright sunbeams,
Rest, rest, my soul,
Your turmoil has been furious,
You have raged and trembled,
Like the surf when it swells!
These times are turbulent
They cause distress to heart and mind.
Rest, rest, my soul,
And forget what threatens you!

Tomorrow

And tomorrow the sun will shine
 again,
and on the path that I shall
 take,
it will unite us, happy ones,
 again,
upon this sun breathing
 earth...

Morgen (cont.)

Und zu dem Strand, dem weiten,
wogenblauen,
Werden wir still und langsam
niedersteigen,
Stumm werden wir uns in die Augen
schauen,
Und auf uns sinkt des Glückes stummes
Schweigen...

Noch'yu v sadu u menya (Blok, from Isaakian)

Noch'yu v sadu u menya
Plachet plakuchaya iva,
I bezu teshna ona,
Ivushka, grustnaya iva.

Ranneye utro blesnyot—
Nezhnaya devushka -- zor'ka
Ivushke, plachushchey gor'ko,
Slyozī -- kudryami so tryot.

Son (Sologoub)

V mire net nichevo
Vozhdelenneye,—sha
Charī est' u nevo,
U nevo tishina,
U nevo na ustakh.
Ni pechal' i ni smekh
I v bezdonnīkh ochakh
Mnogo taynīkh utekh.

U nevo shiroki,
Shiroki dva krīla,
I legki, tak legki,
Kak polnochnaya mgla.
Ne ponyat', kak nesyot,
I kuda i na chom,—
On krīlom ne vzmakhnyet,
I ne dvinet plechom.

Tomorrow (cont.)

And to the shore, broad,
blue-waved,
we shall, quiet and slow,
descend,
silent, into each other's eyes we'll
gaze,
and on us will fall joy's
speechless silence...

In My Garden at Night

Oft in my garden at night
Mournfully moaning a willow
Sings of her sorrowing plight,
Willow mine! dear weeping willow!

Till from her far eastern bed
Dawn soars with shimmering
Drying with virgin caresses tresses,
Tears that the willow has shed.

Dreams

Say, oh whither art bound,
Rare enchantment of dreams,
Wrapp'd with silence around,
Roved in mantle of gleams?
On their features may rise
Never laughter or pain,
Yet those glances shall prize
Wells of comfort serene.

Shining wings do they bear,
Far out spreading so light,
As they float thro' the air.
In the shadowy night.
Thro' their pinions be still,
Yet they follow their guest,
Wander freely at will,
Soul and spirit at rest!

Acknowledgment

I wish to thank Professor Harold Wiens for helping me "unlock the rich store" of music...his insistence on the basic aspects of the art of singing...and his patience.

I wish to thank Kathy Sperling and Adrian Dyck for assisting me tonight, Iouri Alechine for helping me with the Russian text and Raydene Koch for the creative posters. To all my friends... thank you!!

Thank you everyone for coming. Your encouragement means a lot!!



Department of Music
University of Alberta

In Recital

Anneke Smit, piano

Friday, April 29, 1994 at 5:00 pm

Prelude and Fugue No. 4 in C-Sharp Minor
from **The Well-Tempered Clavier**, Book 1 (1722)

Johann Sebastian Bach
(1685-1750)

Sonata in D-Minor, Opus 31, No. 2 (1802)
Largo - Allegro
Adagio
Allegretto

Ludwig Van Beethoven
(1770-1827)

Intermission

Etude No. 11 *Pour les arpèges composés* (1915)

Claude Debussy
(1862-1918)

Cantos de España, Op. 232 (1896)

1. Prelude
4. Cordoba
5. Sequidillas

Isaac Albeniz
(1860-1909)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms Smit.

Ms. Smit is recipient of the Yamaha Music Scholarship.

Convocation Hall, Arts Building



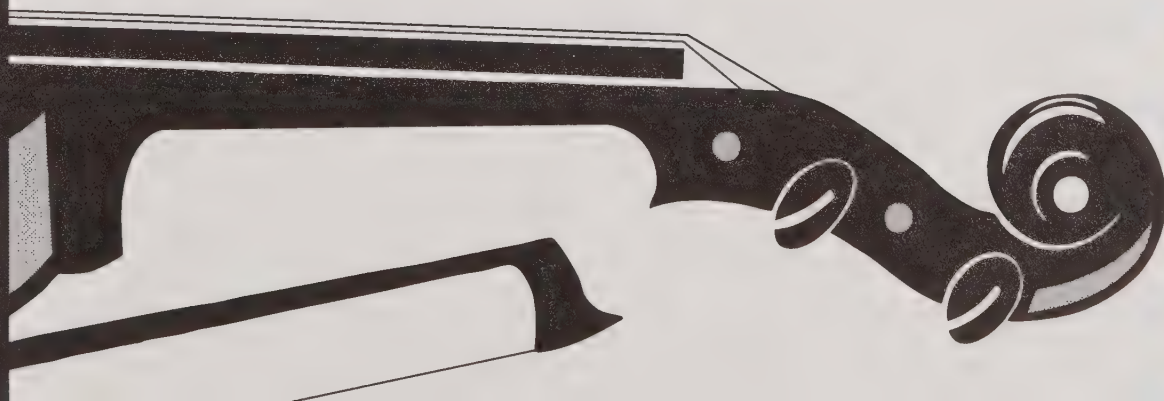
Department of Music
University of Alberta

Academy Strings

Norman Nelson,
conductor

Provincial Tour

May 1994



Program

Suite for String Orchestra
(La Lyra)

Georg Phillip Telemann
(1681-1767)

Andante - Allegro
Menuets I and II
La vielle
Sicilienne
Gigue
Bourrees I and II
Rondeau

Divertimento in F, K. 138

Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Andante
Presto

Serenade for String Orchestra, Op. 20

Edward Elgar
(1857-1934)

Allegro piacevole
Larghetto
Allegretto

Rumanian Folk Dances

Béla Bartók
(1881-1945)

Allegro moderato
Allegro
Andante
Moderato
Allegro - L'Istesso tempo - Allegro vivace

There will be no intermission.

Academy Strings, Spring 1994
Norman Nelson, conductor

1st Violin

Anne McDougall, concertmaster
Adrian Dyck
Katherine Henshaw
Grant Sigurdson
Sam Zasadny

2nd Violin

John Radosh, principal
Carol Sperling
Mathias Silveira

Viola

Moni Mathew, principal
Heidi Klann
Jim Cockell
Marnie Ozipko

Cello

Paul Radosh, principal
Adele Bosse
Kerri McGonigle
Jennifer Tusz

Bass

Patrick Laska, principal

The Academy Strings was formed in 1979 to enable string students at the Department of Music, University of Alberta, to study string literature of the Baroque Period. The group met for a three-hour session once a week and performed a public concert in Convocation Hall at the end of each semester. Initially, the ensemble was restricted to 12 players, including harpsichord, and curtailed its area of study to the string music written (say) before 1750. With more student enrolment and more interest from the community at-large in participating in string performance, the format of the range of study expanded to include all the larger scale compositions for the string orchestra up to the present.

Today The Academy Strings has an enrolment of 40 players made up of senior string students, students majoring in other disciplines across the University and members of the string community. Under the direction of Norman Nelson, Head of the String Program at the Department of Music, who founded the ensemble, The Academy Strings has represented the University through tours around Alberta, B.C., Washington State and two extensive visits to Europe in 1988 and by return invitation in 1990. Countries visited were England, France, Italy and Spain.

Acknowledgment

The University of Alberta Department of Music would like to express thanks to the following for their kindness in helping to facilitate this tour by The Academy Strings:

Bill van der Sloote, Medicine Hat

Peggy Mezai, Lethbridge

Marjory Rigaux and Janet Main, Pincher Creek

Edmund Agopian, Calgary

Mary-Lou Campbell, Edmonton



University of Alberta
Department of Music

Madrigal Singers

Association of
Canadian Choral Conductors

PODIUM '94 CONFERENCE
SASKATOON

Programs

Friday, May 20, 4:00 pm

Locus iste a Deo factus est

Anton Bruckner

(Peters 6314)

This place was made by God a priceless mystery; it is without reproof.

Os justi meditabitur

(Peters 6315)

The mouth of the just speaks wisdom, and his tongue speaks of judgment. The Law of God is in his heart and none of his steps shall slide.

Five Flower Songs

Benjamin Britten

1. To Daffodils
2. The Succession of Four Sweet Months
3. Marsh Flowers
4. The Evening Primrose
5. Ballad of Green Broom

(Boosey & Hawkes)

Long Time Ago (*Old American Songs*)

arr. Copland-Fine

Ching-a-Ring Chaw

(Boosey & Hawkes)

Michelle Crouch, piano

Sunday, May 22, 8 pm

Beata Virgo

David J Griffiths

(manuscript)

Blessed is the Virgin whose womb was worthy to bear Christ the Lord.

An Elizabethan Spring

Stephen Chatman

1. Spring, the Sweet Spring
2. There is a Garden in Her Face
3. The Urchin's Dance

(Waterloo)

Sügismaastikud (*Autumn Landscapes*)

Veljo Tormis

(sung in Estonian)

(Fazer Estonia)

1. On Hilissuvi

And mead and buttercup and thistle emit fragrance. It is late summer. And the rowan carries berries, and in the pine-wood is heather. And this summer won't come back.

2. Ule Taeva Jooksevad Pilved

Over the sky the clouds run, the lilac clouds of the autumn morning. It is the whirling wind from the lake. It is the mould of the potato rows. Therefore your hands are cold.

3. Kahvatu Valgus

Pale light above the autumn landscapes. White wooly tufts from thistles freeze in the wind. Under the sky long and slushy roads are seen as strips torn to pieces.

4. Valusalt Punased Lehed

Slushy, blood-red leaves on the road, on the muddy road. I admire them and I stamp on the slushy, muddy leaves on the road.

5. Tuul Kõnnumaa Kohal

Windy weather at the heath, the wind is over the heath which is as pale as a corpse. A couple of dead trees laughed hollowly at the bend of road.

6. Külm Sügisöö

The moon of the cold autumn night like a strange coin in the glittering ocean.

7. Kanarbik

The sad lilac heather, frantically glowing with the last beams of the sun in the eyes. Apart from this, everything is as it used to be. It is the same for meadows, it is the same for roads. Above these the earth's biggest flame is burning.

from *When Icicles Hang*:

John Rutter

Good Ale!

(Oxford UP 52.025)

Michelle Crouch, piano

Additional repertoire 1993-1994

Palestrina Missa Ave Regina Coelorum

Schütz Es ging ein Sämann aus zu säen

Bruckner Christus factus est

Haydn Harmoniemesse

Brahms Warum ist das Licht gegeben

Duruflé Notre Père

Poulenc Salve Regina

Kodaly Budavari Te Deum

Somers Where do we stand, oh Lord?

Rorem In Time of Pestilence

Shaw-Parker, arr. I got a key

Rutter Blow, blow, thou winter wind

The University of Alberta Madrigal Singers
Leonard Ratzlaff, conductor
Debra Cairns Ollickala, conductor (Fall 1993)
Michelle Crouch, accompanist
Joy-Anne Murphy and László Nemes, rehearsal assistants

Soprano

Tanya Binette
Sarah Chaput
Michelle Crouch
Pamela Hauser
Nina Hornjatkevyc
Jolaine Kerley
Karen Lumley
Casey Peden
Nancy Rogers/Washeim
Maura Sharkey
Michelle Wylie

Alto

Tami Friesen
Wendy Grönnestad
Raydene Koch
Melinda Mathes
Leanne Mulesa
Joy-Anne Murphy
Lyndi Lou Pollock
Adrienne Sitko

Bass

Cameron Bentsen
Kevin Gagnon
Robert Kelly
Curtis Knecht
Karl Kohler
Troy Lamoureux
László Nemes
Tom Soldan

Tenor

Kenneth Chen
Wayne Hiebert
George Irwin
Tom Macleay
Sergei Ryga
John Tessier

The University of Alberta Department of Music offers its students a variety of choral singing and conducting experiences. In addition to the Madrigal Singers, the Department includes the Concert Choir (Debra Cairns, conductor) and the graduate choral conducting students' recital choir, the Camerata Singers, in its ensemble offerings. Scholarships and assistantships are available for Masters students in choral conducting. A limited number of conducting students are accepted each year, ensuring intensive and individualized training. For further information, please write or call the Department of Music, 3-82 Fine Arts, University of Alberta, Edmonton, Alberta, T6G 2C9. Phone: (403) 492-3263; FAX: 492-9246.

Choral Faculty

Debra Cairns Ollickala
Robert J de Frece
Leonard Ratzlaff



Department of Music
University of Alberta

In Recital

Iva Chen, piano

Saturday, May 21, 1994
at 8:00 pm.

Suite, Op. 14 (1916)

Allegretto
Allegro scherzo
Allegro molto
Sostenuto grave

Béla Bartók
(1881-1945)

Jeux d'eau (1901)

Maurice Ravel
(1875-1937)

Ballade in F Minor (1843)

Frédéric Chopin
(1810-1849)

INTERMISSION

Cinq Pièces Pittoresque, Op. 34 (1899)

Prestissimo
Andantino (con moto)
Con moto (vivace)
Vivace assai
Allegretto con moto

Max Reger
(1873-1916)

Tanya Garrett, piano

Studien, Op. 51 (1943)

1. Nicht Schnell
3. Gemächlien
6. Langsam (Trillerstudien)

Hans Pfitzner
(1869-1949)

Convocation Hall, Arts Building

In Recital

Tanya Garrett, piano

assisted by

Iva Chen, piano

Friday, May 27, 1994 at 8:00 pm

Convocation Hall, Arts Building



**Department of Music
University of Alberta**

Dedication

This recital is dedicated to my parents who have always supported and encouraged me, and to Trevor Hedlund for his patience and understanding, and to God for giving me the ability to make music.

Program

Waldszenen Opus 82 (1849)

Robert Schumann

Forest Scenes

(1810-1856)

Eintritt	Entrance
Jäger auf der Lauer	(Hunter lying in wait)
Einsame Blumen	(Lonely Flowers)
Verrufene Stelle	(Notorious Place)

"Die Blumen so hoch sie wachsen
Sind blass, wie der Tod;
Nur eine in der Mitte
Steht da im dunkeln Rot.
Die hat es nicht von der Sonne:
Nie traf sie deren Gluth;
Sie hat es von der Erde,
Und die trinken Menschenblut."

F. Hebbel

"The flowers, so high they grow
Are pale, as death
Only one in the middle
Stands there in dark red.
It is not from the sun,
Never was it touched by the sun's glow
It came from the earth
And drank human blood."

Freundliche Landschaft	(Freindly Countryside)
Herberge	(Refuge)
Vogel als Prophet	(Bird as prophet)
Jaglied	(Hunting song)
Abschied	(Farewell)

Excursions, Op. 20 (1944)

Samuel Barber

1. un poco allegro

(1910-1981)

15 Hungarian Peasant Dances (1914-1918)

Béla Bartok

Rubato

(1881-1945)

Andante

Poco prubato

Andante

Allegro

Andante

Intermission

Cinq Pièces Pittoresques, Op. 34 (1899)

Prestissimo

Andantino

Con moto

Vivace con moto

Max Reger
(1873-1916)

Iva Chen, piano

Sonate Opus posth. 120, D 664 (1819)

Allegro moderato

Andante

Allegro

Franz Schubert
(1808-1878)

There will be a small reception afterwards in the Students Arts Lounge.
Everyone is welcome.

In Recital

Lael Johnston, percussion

Candidate for the Master of Music degree in Applied Music

Sunday, May 29, 1994 at 8:00 pm
Fine Arts Building, Room 1-29

Sonata for Xylophone Solo (1967)

ed. by Yoichi Hiraoko

Introduction

Intermezzo

Reel

Toccata

Thomas B Pitfield
(b. 1903)

Variations on a Theme by George Friedrich Handel, Op. 107
trans. Rick Elliot

Mauro Giuliani
(1781-1829)

Mastaya (1982)

Allan Bell
(1953)

Rajat Nigam, tom-toms and bass drum

Intermission

No. 12 Kontakte (1959/1960)

For electronic sounds, piano and percussion

Roger Admiral, piano and percussion

Karlheinz Stockhausen
(1928)

Co-sponsored by Studio for Electronic Music, West German Radio Cologne.

Special thanks to Dove, Chris Martin and Beta Sound Recorders Ltd.



Department of Music
University of Alberta

In Recital

Julie Chun, piano

Friday, June 24, 1994
at 8:00 pm

Sonata in A-flat Major, Op. 110 (1821)

Moderato cantabile molto espressivo

Allegro molto

Adagio ma non troppo

Fuga - Allegro, ma non troppo

Ludwig Van Beethoven
(1770-1827)

Toccata (1932)

Aram Khachaturian
(1903-1978)

INTERMISSION

Seven Pieces from *Mikrokosmos* (1940)

Béla Bartók
(1881-1945)

1. Bulgarian Rhythm - Allegro molto
2. Chord and Trill Study - Moderato
3. Perpetuum Mobile - Allegro molto
4. Short Canon and its Inversion - Allegro
5. New Hungarian Folk Song - Ben ritmato
6. Chromatic Invention - Allegro
7. Ostinato - Vivacissimo

with guest Raydene Koch, piano

12 Danzas Españolas (Spanish Dances), Op. 37

Enrique Granados
(1867-1916)

2. Oriental - Andante

5. Andaluza - Andantino, quasi Allegretto

Escenas Románticas (Romantic Scenes)

6. Epilogo - Andantino Spianato

Ballade No. 3 in A-flat Major, Op. 47 (1841)

Frédéric Chopin
(1810-1849)

Convocation Hall, Arts Building



Department of Music
University of Alberta

In Recital

Jennifer McAllister, flute
with
Judy Lowrey, piano

Sunday, June 26, 1994
at 2:00 pm

Sonata No. 2 in E flat Major (ca. 1730-1734)
Allegro Moderato
Siciliano
Allegro

Johann Sebastian Bach
(1685-1750)

Fantaisie (1913)

Georges Hüe
(1858-1948)

Sonata "Undine" (ca. 1885)
Allegro
Intermezzo
Andante Tranquillo
Finale

Carl Reinecke
(1824-1910)

Intermission

Syrinx (1913)

Claude Debussy
(1862-1918)

First Sonata for Flute and Piano (1945)
Allegro Moderato
Adagio
Allegro poco Moderato

Bohuslav Martinu
(1890-1959)

Jennifer McAllister is a recipient of the Richard Eaton Scholarship in Music.

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree, for Ms. McAllister

Convocation Hall, Arts Building



Department of Music
University of Alberta

